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THE MAGAZINE

JUNE 200
VOLUME 2 ISSUE
PUBLISHED MONTH
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Roxann Dawson

'Elanna Torres: rom rebel to wife and mother

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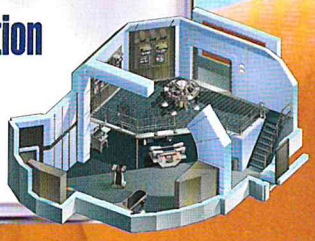

Designing Species 8472

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Writer John Logan speaks!

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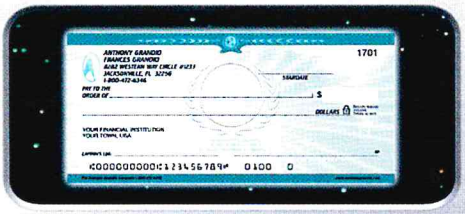

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THIS MONTH

Editors' Letter

As you read this, we are only a few weeks away from the final two-hour episode of *STAR TREK: VOYAGER*. As the crew approach the end of their seven-year journey, we've brought you several exclusive *VOYAGER* features before next month's special retrospective issue.

First up is an interview with Roxann Dawson, whose character B'Elanna Torres has been one of the most riveting members of the crew. Roxann has relished the acting challenges of playing the complex half-Klingon, and talks about her years in the role as well as her two directing stints on the show. We've also talked to as many of the writing team as we could bring together while they worked on the last few shows of the season. They're sure we'll be happy with the final episodes, and consulting producer Brannon Braga promises that the finale will be "the most action-packed episode ever!" We caught up with writer and co-producer Bryan Fuller in even more depth; in the first of two interviews, he discusses his thoughts on *VOYAGER*'s crew.

Taking a close look at one of the recent shows, we talk to John de Lancie and his son, 16-year-old Keegan, who were united on screen as Q and his troublesome offspring in 'Q2.' Director LeVar Burton and writer Robert Doherty, who wrote the teleplay from a story by Kenneth Biller, add their thoughts on the show and on Q.

Species 8472 has been one of *VOYAGER*'s outstanding successes. They weren't *STAR TREK*'s first computer-generated characters, but they were by far the most ambitious. Concept artist Steve Burg tells us how he worked with *STAR TREK*'s VFX team and Foundation Imaging to make absolutely sure they could never be mistaken for a man in a rubber suit. Another of *STAR TREK*'s brilliant concept artists, Rick Sternbach, got the chance to use his real-life passion for space exploration when he designed the Mars orbiter for 'One Small Step.'

We also bring you another installment of the memoirs of John and Mary Black, who were around for the early days of the original series. And we have an interview with Eric Menyuk; he is best known as the Traveler, but he's also the man who nearly played Data!

Of course, we haven't forgotten that the 10th *STAR TREK* movie is well under way and should enter production toward the end of the year. Scriptwriter John Logan has been a fan of the show since childhood, and was thrilled to get the chance of taking the *TNG* crew on their next voyage; he talks to us in an in-depth interview about his love of the show and what he thinks should be in any great *STAR TREK* movie.

This month's Briefings include the *U.S.S. Stargazer*; an analysis of many of the tactical maneuvers that have saved our Starfleet heroes from certain death; and, returning to *VOYAGER*, we take a close look at Jupiter Station, the base for the EMH's creator, Dr. Lewis Zimmerman.

DON'T MISS next month's Special *STAR TREK: VOYAGER* issue!

The Editors

THIS MONTH

Roxann Dawson

B'Elanna Torres joined the crew of the *U.S.S. Voyager NCC-74656* very much against her will, but became one of Captain Janeway's most skilled and reliable officers. We talk to Roxann Dawson about what it's like to play a character that progresses from Maquis rebel and mixed-heritage misfit to become one of Starfleet's finest.

John Logan

In the last few years, John Logan has established himself as one of the hottest screenwriters in Hollywood. This year he was up for an Oscar for his work on 'Gladiator' (by the time you read this, he may have won). He also wrote 'Any Given Sunday,' and the award-winning 'RKO 281.' *STAR TREK* is one of John's greatest passions, and he's delighted to find himself writing the next *STAR TREK* movie. It is too early for him to discuss the plot, but in an exclusive interview he does tell us what he thinks makes a great *TREK* movie.

Bryan Fuller

Since he joined the *STAR TREK: VOYAGER* writing staff at the beginning of the fourth season, Bryan Fuller has made an invaluable contribution to the series. His many credits include the episodes 'The Raven,' 'Drone,' 'Relativity,' 'Flesh and Blood,' and 'Friendship One.' Bryan is a lifelong science fiction fan, and lists 'The Twilight Zone' and 'Creature Features' as his major influences. In a major interview he discusses how he joined the show and examines the characters, revealing what makes them tick.

Eric Menyuk

As the Traveler in *STAR TREK: THE NEXT GENERATION*, Eric Menyuk appeared on the show three times – and, right at the start, he got close to winning the role of Data. He talks to us about his appearances and his love of the original *STAR TREK*.

Steve Burg

Concept artist Steve Burg has worked on some of the most impressive science fiction films ever made, including 'Contact,' 'The Abyss,' and 'The Matrix.' Over the years, he's done several freelance jobs for *STAR TREK: VOYAGER*. One of the biggest was designing *TREK*'s first fully CG alien – Species 8472. In an extensive article he shares several of his drawings with us, revealing how the creature evolved from a relatively humanoid shape to its final form.

STAR TREK: VOYAGER's Final Season

As the final year draws to a close, we catch up with Brannon Braga and writers Bryan Fuller, Michael Taylor, James Kahn, Raf Green, and Robert Doherty to look ahead to the kind of show we can expect for the finale. The current writers also discuss the season so far: lots of character development, and some very cool action for some formerly neglected crew.

Rick Sternbach

Concept artist Rick Sternbach has been with *STAR TREK* since the first season of *STAR TREK: THE NEXT GENERATION*, and even before that he worked on the first motion picture. He is fascinated by the real-world space project and was delighted to be given the chance to design a Mars orbiter for the *VOYAGER* episode 'One Small Step.'

The de Lancies: Playing Q

This season's *STAR TREK: VOYAGER* show 'Q2' brought back John de Lancie as Q and introduced his son Keegan in the title role, as Q's wayward teenage son. We talk to the pair, and to teleplay writer Robert Doherty and director LeVar Burton, about their views on the show and what it was like bringing an omnipotent but even more childish Q to life.

John D.F. and Mary Black

John D. F. Black and his wife Mary were among the first people who worked on the original *STAR TREK*. Back in 1966, John was the show's head writer and Mary was his assistant. In the latest installment of their memoirs they profile Theodore Sturgeon, one of the show's greatest writers, who, as they reveal, was unlike anyone else they have ever met.

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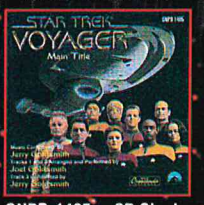

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xann Dawson talks to us about her ngon alter ego B'Elanna Torres.

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tch up with the latest news.

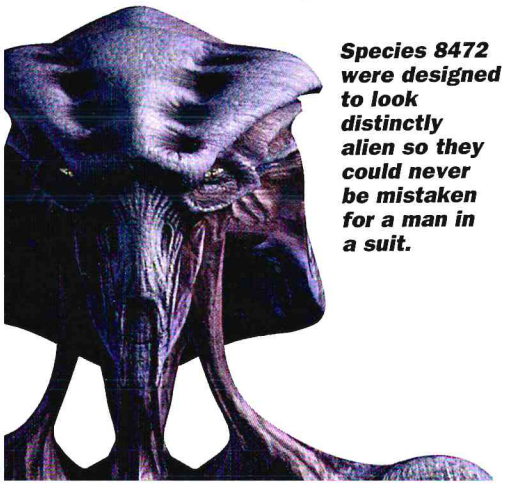
.....**Listings**
w *STAR TREK* books and games.

.....**John Logan**
e of Hollywood's hottest writers discusses script for the next *STAR TREK* movie.

.....**Roxann Dawson**
xann Dawson tells us why she feels the nflict within B'Elanna Torres makes her h a fascinating character.

.....**On the Frontier**
n Black reminisces about one of *STAR EK*'s more unusual writers, Ted Sturgeon.

.....**Designing Species 8472**
ncept artist Steve Burg tells us how one of *AR TREK*'s first CGI aliens was created.

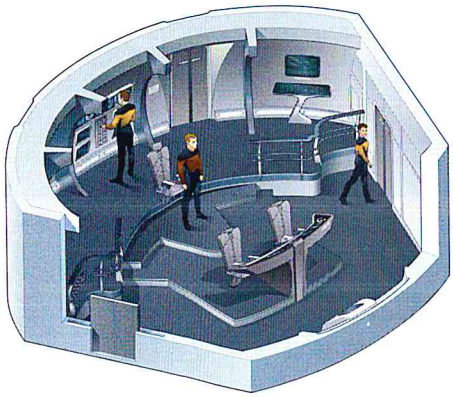


Species 8472 were designed to look distinctly alien so they could never be mistaken for a man in a suit.

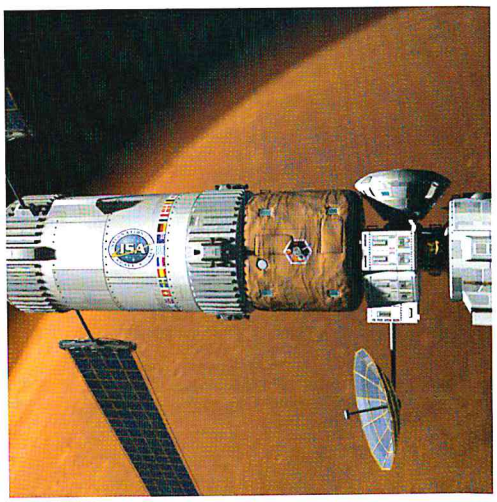
Briefing 1
U.S.S. STARGAZER
pages 34-43

An in-depth briefing on the exploration vessel the U.S.S. STARGAZER NCC-2893.

- **U.S.S. STARGAZER NCC-2893: Introduction**
  A history of the *Stargazer*
- **U.S.S. STARGAZER NCC-2893: Main Bridge**
  A detailed look at the command center
- **U.S.S. STARGAZER NCC-2893: Blueprints**
  Schematics of the *Stargazer*
- **CONSTELLATION-Class Fleet Listings**
  A review of *Constellation*-class ships



Check out the bridge of the STARGAZER with our cutaway illustration.



Considerable effort was put into making the design of ARES IV look authentic.

44 .....**Designing *Ares IV***
Senior illustrator Rick Sternbach explains the lengths he went to in order to make *Ares IV* as realistic as possible.

52 .....**Eric Menyuk**
Eric Menyuk reveals how he auditioned for the part of Data and how much he enjoyed his three appearances as the Traveler.

Briefing 2
Dr. Bashir
pages 56-61

Learn about Dr. Bashir's remarkable life so far with our comprehensive biography.

- **Dr. Bashir**
  An in-depth profile of Dr. Bashir

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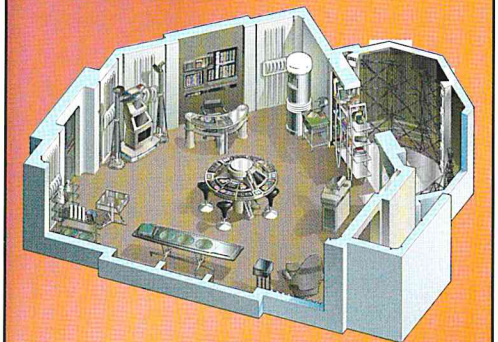
62 ..... **'Q2': Father and Son**
We take a look behind the scenes and talk to the people responsible for what is probably Q's last appearance.

66 ..... **Bryan Fuller**
Writer Bryan Fuller discusses joining *VOYAGER* and writing for the characters.

Briefing 3
Jupiter Station
pages 72-81

Jupiter Station is an orbital facility that houses a holographic research center.

- **Dr. Zimmerman**
- **Jupiter Station**
- **Holographic Lab**
- **Exterior views**

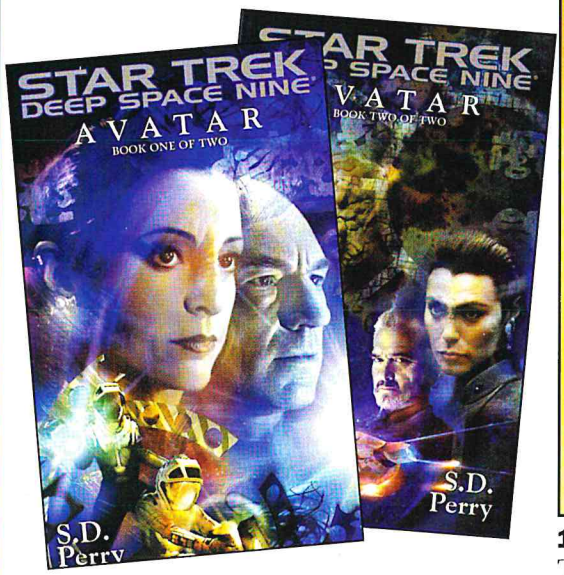


Examine Dr. Zimmerman's holographic laboratory with our foldout illustration.

VOYAGER's writers and producers take a look at this year's shows.

82 ..... ***STAR TREK: VOYAGER***
The Final Season
VOYAGER's writers look at the season so far and drop a few hints about the final shows.

86 ..... ***STAR TREK: DEEP SPACE NINE***
The Continuing Story
STAR TREK: DEEP SPACE NINE may be over, but the story continues in Pocket Books' new novels.

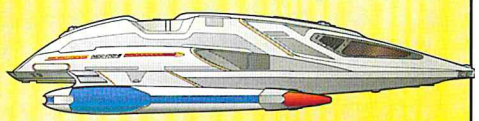


Editor Marco Palmieri discusses the future of DEEP SPACE NINE, in Pocket Books' new novels, which pick up the story three months after the end of the Dominion War.

Briefing 4
Tactics and Maneuvers
pages 90-107

Learn how the U.S.S. VOYAGER NCC-74656 escaped from the Vidiians, thanks to Tuvok's antimatter maneuver.

- **Ship to Ship Docking at Speed**
- **Bouncing off the Atmosphere**
- **The Picard Maneuver**
- **Wargames Exercise**
- **Solar Shield Maneuver**
- **Tuvok's Antimatter Maneuver**
- **Maquis 'Play Dead' Maneuver**
- **Escape from Aceton Assimilators**
- **The Riker Maneuver**



108 ..... **Readers' Pages**
The pick of this month's letters and queries.

112 ..... ***STAR TREK* Stories**
How the set of a Klingon bridge has been redressed and reused over the years.

NEWS REVIEW

The end is near ...

he final four episodes of *STAR TREK: OYAGER* will air this month. By the time ou read this, most people will have seen Natural Law,' which focuses on Seven of ine and Chakotay, who are stranded on a alien planet. On May 9, Neelix will ncounter a Talaxian colony in 'Destiny,' nd will have to make some tough choices bout what he wants to do with his life. his is followed by 'Renaissance Man,' n May 16, in which the Doctor takes dvantage of his holographic nature rescue Captain Janeway.

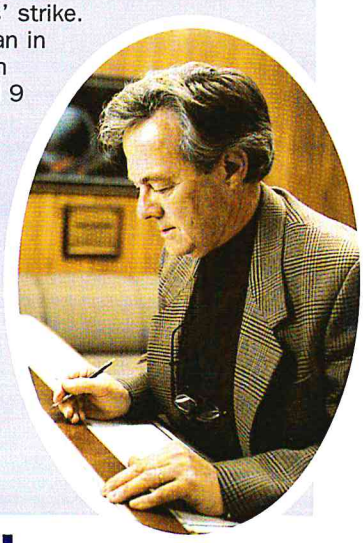
Details about *VOYAGER's* final episode e being kept under wraps, but we do now that it will be two hours long and will r on May 23. It will be directed by Allan roeker, who has helmed several episodes the show. Executive producer Kenneth ller has confirmed that it will involve the org but would not say whether the crew ll finally return to Earth ...

In 'Natural Law,' Chakotay and Seven have to cope with a hostile environment and a new alien race.

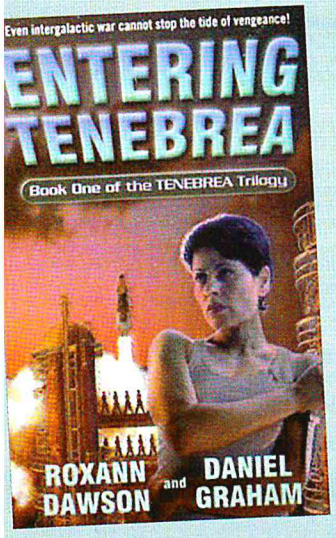
Series V under way

As we went to press, the fifth *STAR TREK* series was still one of the most closely-guarded secrets in Hollywood. However, some information is available. Rick Berman has confirmed that the show will have seven major characters and that it will be set in a different time period than any of the previous *STAR TREKs*. The plan is to film the pilot and possibly one episode before the anticipated actors' strike.

Construction work on the sets began in March on Paramount's Stage 18, with more work expected on Stages 8 and 9 after *VOYAGER* wrapped in April. Veteran *STAR TREK* production designer Herman Zimmerman is heading the art department, where he has been joined by concept artists John Eaves and Jim Martin, scenic artist Michael Okuda, and Doug Drexler, who has been given an undisclosed job. More details will follow as soon as an official announcement is made.



Herman Zimmerman, who has worked on TNG, DS9, and the last five STAR TREK movies, is in charge of the series V art department.



Roxann's novel

Roxann Dawson's novel 'Entering Tenebrea,' co-written with Daniel Graham and published by Pocket Books, is available in paperback in bookstores now; Roxann is also selling 750 copies of a special collector's edition during her various personal appearances, with the proceeds going to charity. The second novel in the trilogy, 'Tenebrea's Hope,' is due to be published in the fall, and a collector's edition is also in preparation. Roxann's appearances are detailed on her website, RoxannDawson.net

Pilots commissioned

Two former *STAR TREK* writers are working on pilots for next season's television shows. Ronald D. Moore is developing a show based on Anne McCaffrey's 'Dragonriders of Pern' novels for the WB, and Michael Piller is filming a pilot for UPN called 'The Dead Zone' based on the Stephen King novel of the same name. Michael's project will star Anthony Michael Hall, best known for his work in John Hughes' films in the 1980's such as 'The Breakfast Club.'

Fear film for Jeffrey Combs

Jeffrey Combs, *STAR TREK: DEEP SPACE NINE*'s Weyoun and Brunt, will be seen later this year in the feature film 'Fear.Com,' directed by Bill Malone. Currently shooting in Luxembourg, Europe, it co-stars Stephen Dorf, Stephen Rea, and Natasha McElhone.

News in Brief

- **LeVar Burton has a cameo role as the Rev. Martin Luther King Jr. in Michael Mann's forthcoming Muhammed Ali biopic, which stars Will Smith; LeVar spent a couple of days filming the role early this year. He also provided Dr. King's voice in the 1998 film 'Our Friend, Martin.'**

- **Neal McDonough, who played Ensign Hawk in *STAR TREK: FIRST CONTACT*, has joined the cast of Steven Spielberg's 'Minority Report.'**

In memoriam: John A. Alonzo

STAR TREK GENERATIONS director of photography John A. Alonzo died March 13 after a long battle with cancer; he was 66. Alonzo was an admired cinematographer who had worked on many feature films, including 'Scarface,' 'Harold and Maude,' and 'The Bad News Bears.' He was nominated for an Oscar for his work on Roman Polanski's 'Chinatown' and was one of several cinematographers who worked on Steven Spielberg's 'Close Encounters of the Third Kind.'

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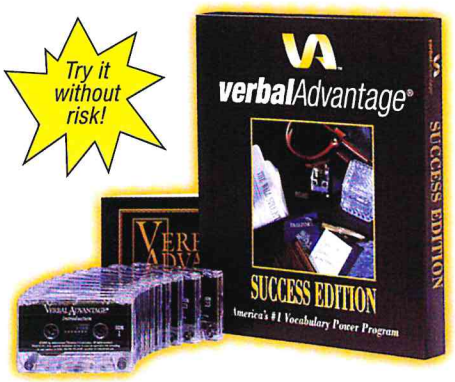

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LISTINGS

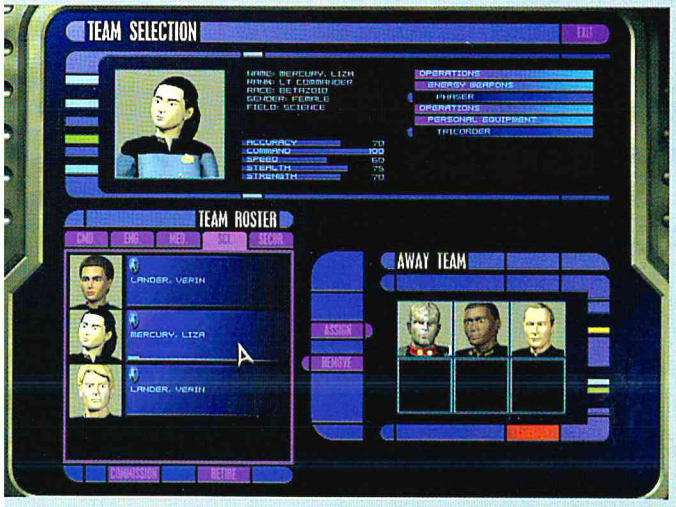
Computer games

Computer games developer Activision has released a new PC game, *STAR TREK:* Away Team. It is the first ever *STAR TREK* game featuring espionage and stealth combat tactics, including various new weapons. The player controls a Special Forces unit who have to explore a multitude of environments, such as the interior of a *Borg cube,* and perform a variety of tasks including rescuing captured aliens with the aid of tricorders, phaser rifles, and other standard Starfleet equipment.

The game also has an official web site at: www.stawayteam.com which contains a number of features including a section where you can download behind-the-scenes artwork, exclusive wallpaper, and gameplay sounds.

***STAR TREK:* Away Team retails for $39.95 and has an ESRB rating of 'T' for Teen. System requirements are Windows 95/98 CD-ROM**

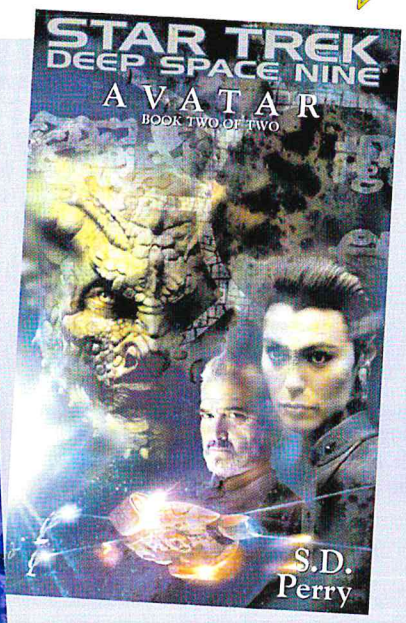
STAR TREK: Away Team is played in a top-down 3/4 perspective that allows a bird's-eye-view of the surroundings.



n STAR TREK: Away Team, the player has to choose from 17 specialists vho all have different combat, stealth, and problem-solving abilities.

Books - May

STAR TREK:
Deep Space Nine
Avatar
Book One
S.D. Perry
Pocket Books, paperback
ISBN: 0-7434-0050-X
$6.99



STAR TREK:
Deep Space Nine
Avatar
Book Two
S.D. Perry
Pocket Books, paperback
ISBN: 0-7434-0051-X
$6.99

Also published this month

STAR TREK:
Strange New Worlds IV
Dean Wesley Smith
Pocket Books, paperback
ISBN: 0-743-4-1131-5
$14.95

Activision are also hard at work on another STAR TREK game entitled STAR TREK: Borg Assimilator. It is a world-building simulation where players conquer, assimilate, and construct as the Borg. It is due to be available in the winter of 2001 for the PC.

TECHNOSCOUT

The biggest surprise on this innovative compact sound machine...is the price!

Zenith Audio, a leading electronics manufacturer, designs a "Small Footprint," "Big Sound" stereo system and drives the price below $100.

by John Jameson

I leaned back slowly in my chair with my eyes closed, listening to the haunting melody of a Mozart symphony. The acoustics were flawless, and the room was soon filled with full, rich stereo sound. From the crisp highs of the flutes to the tooth-rattling bass of the kettle drums, the music was crystal-clear and powerful. I could distinguish the distinct sounds from each individual musician, and as the orchestra reached the finale I almost fell out of my seat from the awesome force of the music. As the music faded, I leaned forward and hit a button on the stereo clock radio. I had a concert to go to that night—it was time to check the weather.

Ultimate sound machine. Zenith Audio has developed a Digital Stereo Clock Radio that boasts the acoustic quality and practical features of stereo radios four times as expensive. You'll be amazed at the sound quality and powerful bass you get from a radio this small and this affordable. This stereo radio features an 11-key handheld remote control and an input jack for CD players or other audio sources.

The best bass. Many small stereo radios can sound tiny and weak. This unit has an exclusive EXB button for expanded bass performance. It intensifies the lower tones for CD or FM stations, giving you rich, full and powerful stereo sound. If you want to listen to the stereo in private, there is a headphone jack on the side of the unit.

Loaded with features. You won't find a tabletop stereo with more added options. The AM/FM radio features digital tuning for pinpoint reception and crystal-clear sound. The STEREO indicator allows you to tune in to the stereo signal. It also picks up TV and WEATHER signals with 13 TV channels and 7 Weather channels, so your Zenith Audio Clock Radio is a great source of news, entertainment and information. You can program the unit's memory for 37 preset stations, and the tuning buttons can operate either manually or in an automatic search mode.

Practical functions. The backlit clock has several alarm functions, so you can wake to either radio, TV, Weather or a buzzer. The sleep timer allows you to fall asleep to up to 90 minutes of music, TV or weather and then shuts off automatically. In the morning, if you need a few extra minutes of sleep, press the SNOOZE bar on the control panel or on the remote. The radio or alarm tone stops for 10 minutes and then sounds again. The process can be repeated several times as required. The unit's battery backup system will maintain the time, alarm and preset station memories in the event of a temporary power interruption. There is even a low battery indicator so you'll never oversleep in the event of a power failure.

Factory direct risk-free offer. You can spend hundreds of dollars more on a stereo radio, but why do it? We get the Stereo Clock Radio direct from Zenith Audio and pass the savings on to you. This product comes with a one-year manufacturer's limited warranty and TechnoScout's exclusive risk-free home trial. If you are not satisfied for any reason, simply return it within 90 days for a full "No Questions Asked" refund.

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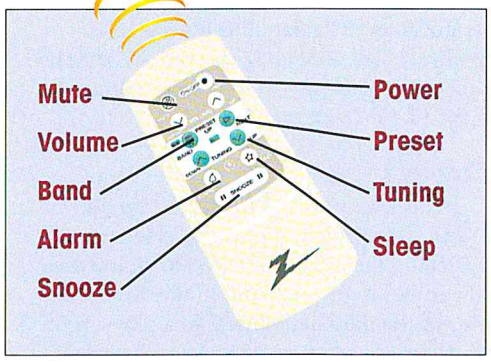

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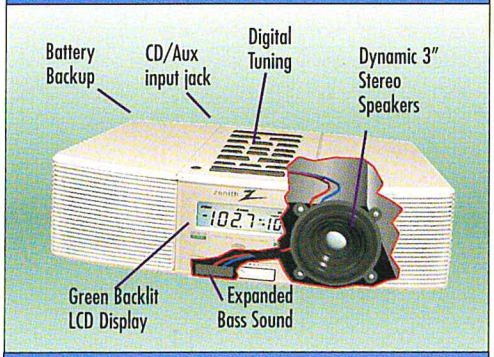

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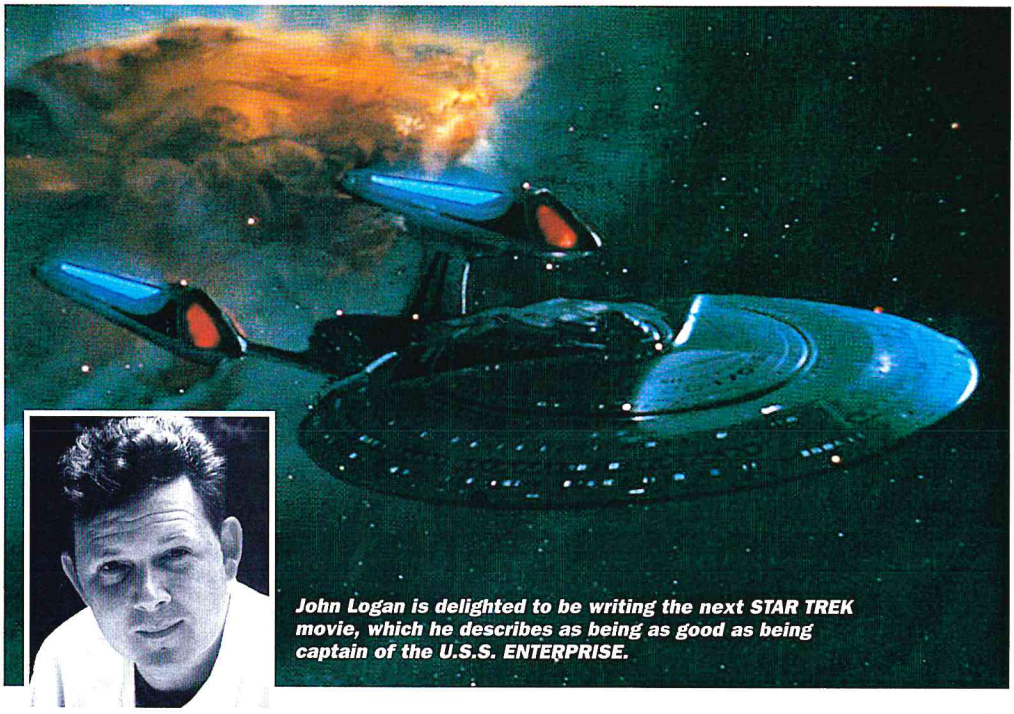
John Logan

To most people in Hollywood, John Logan is the man who wrote 'Any Given Sunday' and 'Gladiator,' but he is also a lifelong *STAR TREK* fan who couldn't be happier to be writing the 10th movie in the franchise.

Right now, John Logan is one of the hottest screenwriters in Hollywood. Oliver Stone directed his first script, 'Any Given Sunday.' He won a Writers Guild award for his TV movie 'RKO 281,' and was nominated for an Oscar for his work alongside David Franzoni on 'Gladiator.' But what he is really excited about – so excited, he says, he still can't believe it – is that he is writing the next *STAR TREK* movie.



John Logan is delighted to be writing the next STAR TREK movie, which he describes as being as good as being captain of the U.S.S. ENTERPRISE.

Dream job

In his own words, John is "the biggest *STAR TREK* fan in the world." He grew up watching the original *STAR TREK*, learning the shows inside out. And in the '80's, when he was establishing himself as a playwright in Chicago, he never missed an episode of *STAR TREK: THE NEXT GENERATION*. Even today, the bigtime Hollywood screenwriter has a model of the *U.S.S. Enterprise* on his desk. So, when a friend of his was in the musical '1776' with Brent Spiner, he didn't rest until she'd arranged a dinner with his hero. During their meal, Brent suggested that John (who remembers he just "gushed and gushed and gushed" about *STAR TREK*) should talk to Rick Berman about writing the next movie. From that moment on, John says he found himself living out one of his dreams. "Brent brought me in and I met Rick. I said, 'I want to write the next movie, and here's what I think it's about.' I had three major elements: one, a physical action thing – something I wanted to do with the *Enterprise;* I had a villain; and I had a particular plotline for Deanna Troi in mind. Rick really liked what he heard, and from then on it was all engines blazing. You can't believe how incredibly exciting it is, because all my life I've been just a fanatic about *STAR TREK*. I always say that every moral compass I have, every feeling about ethics, is based on *STAR TREK*. If I had not watched Kirk and his adventures when I was entirely too young, I wouldn't be the person I am today. I still can't quite believe it's happening; it is so incredibly cool."

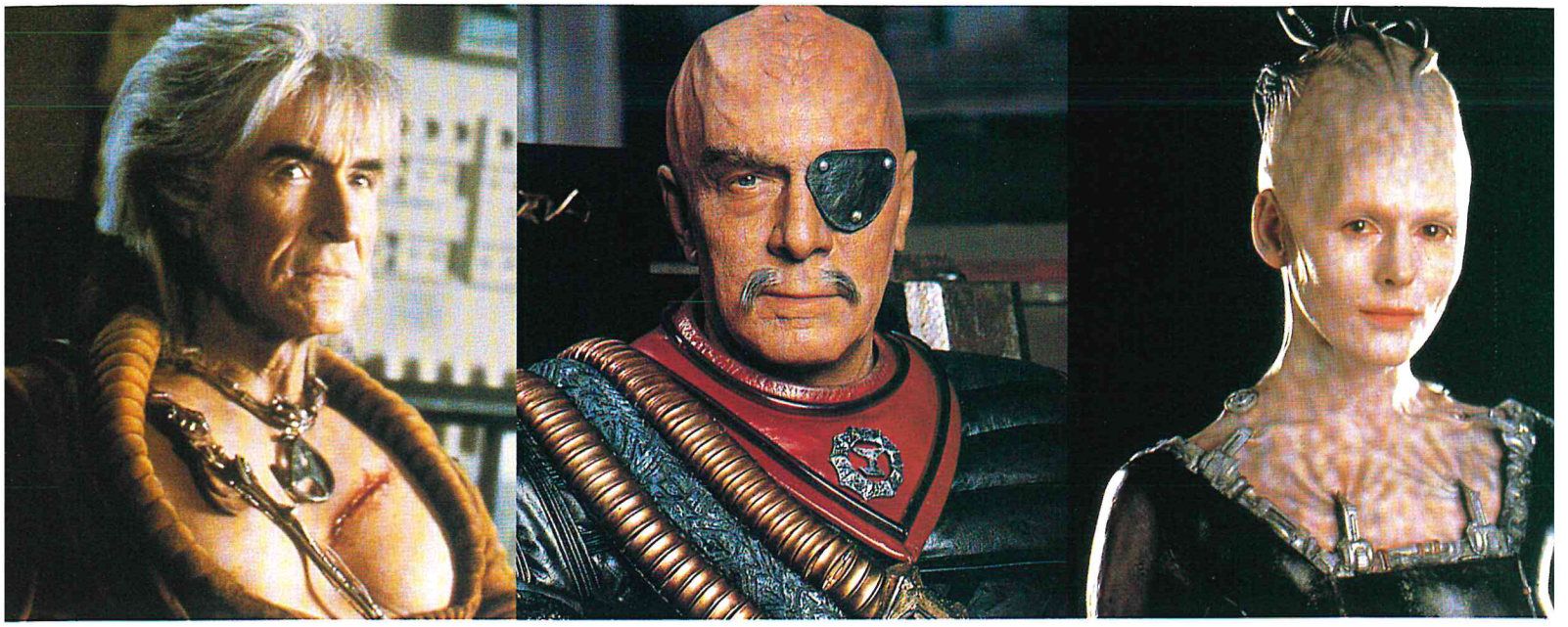
Dramatic rules

After the meeting, John, Brent, and Rick developed the story and John wrote a script, which is ready to go into production as soon as the anticipated writers' and actors' strikes are resolved. At this early stage, John can't reveal much about the plot, but he can explain what he thinks makes a good *STAR TREK* movie.

"First, the protagonist must have an antagonist who is worthy of them. Khan and Kirk were perfectly matched. Christopher Plummer and Kirk: perfectly matched. Picard, Data, and the Borg Queen: perfectly matched. Then, if there is some personal connection, some history, something between the protagonist and the antagonist, it's even more exciting. It was central to have a very powerful and very dynamic antagonist who had some significance to the lives of at least some of the characters.

"Second, *STAR TREK* works best for me when it combines absolutely thrilling adven-

"My fondest hope is that *STAR TREK X* will be able to have interesting character growth for the crew."



John's years as a fan convinced him that the best STAR TREK movies featured powerful villains, such as Khan, General Chang, and the Borg Queen, who were the hero's equal and had some personal significance to them.

ture with absolutely stimulating ideas. For me the episodes that are most exciting and most provocative are those that combine the traditional adventure stories, which harken back to Jules Verne and Edgar Rice Burroughs and Errol Flynn on the deck of the Sea Hawk with some sort of interesting ideas about where we are at this point in our life as human beings, where the Federation is, and how we respond to one another.

"The most important dramaturgical umbrella over all my work has been formed by those two things: the combination of a thrilling antagonist – I hope thrilling – and never forgetting that these movies have to be about something. Ideally, that something will be a combination of an intellectual idea and something about character."

Original influences

Looking for a good example of this kind of storytelling, John lights on the original series episode 'Errand of Mercy,' a show in which Kirk and the Klingon commander Kor struggle for control of Organia, only to discover that the planet's inhabitants are enormously more powerful than either race. "In that," he explains, "you had our characters dealing with a political situation – war or peace and what that means – in ways that were both theoretical and very personal in terms of how each of them responded to the challenges they faced."

John is quite at ease quoting episode titles and discussing the minutiae of *STAR TREK*'s history, and it is obvious that the *STAR TREK* he likes has influenced the kind of movie he has written. So, his favorite episodes may just give you an idea of what to expect.

"I think that of the original series 'Naked Time,' 'Arena,' 'Amok Time,' and 'Balance of Terror' are probably my favorites. Though honestly there's not an original series episode I don't like. For *NEXT GENERATION,* I have to say 'The Best of Both Worlds' obviously, 'Cause and Effect,' 'The Inner Light,' 'Yesterday's Enterprise' I think is great, and 'Face of the Enemy' for those fabulous Romulans. Those would give you an indication of the kind of *STAR TREK* I like, which is high adventure, serious drama, and not rollicking romp."

The next movie will feature the Romulans, who have fascinated John since they made their debut in 'Balance of Terror.'

Dramatic tone

Turning his attention to the movies, he instantly says that *STAR TREK II: THE WRATH OF KHAN* was the best of the nine installments, and adds that he hopes that the 10th movie will have a lot in common with it. "I would say it is closest in tone to *STAR TREK II;* I hope it is, because for me that was the pinnacle. It's more political than that, but I would say that is the closest." Then John stops for a second, trying to think of another non-*STAR TREK* movie he could compare the script to. He umms and ahs briefly and then makes a revelation. "I would have to say it is close to a great war movie."

As he talks, John's enthusiasm for *STAR TREK* is obvious, and he says that there is no question that his familiarity with the show's history has had an enormous influence on his writing. "One of the great joys of being such a rabid fan is that there are so many things that I love, and I'm so familiar with the canon that it's impossible for me not to put those references in. Most of them are classic *TREK* references, because that's what I grew up on. Sometimes I've done it just because I think they are really fun and they are things that perhaps the general audience won't even understand, but the *STAR TREK* guys will really get. You don't have to see a Gorn, but for some people if you say the word 'Gorn' it means something and brings a smile to the face. To a certain extent they are 'grace notes' in terms of recognizing this is a whole world. There's a fair amount of that, and there are some elements from the history of *TREK* that play in significantly to the plot."

At this point John stops himself, determined not to reveal anything about his story. However, one thing has been made public: *STAR TREK*'s first major villains, the Romulans, will play a significant role in the movie.

"I was delighted with the chance to get to play with the Romulans," John says, "and I

John says that one of his ambitions for the film is to make the ENTERPRISE do things that "you have never imagined and certainly never seen."

don't think they've quite been explored enough. One could say there are two kinds of *STAR TREK* fans: there's Klingon fans, and there's Romulan fans. I am very much a Romulan fan. In the original Roddenberry universe, the Klingons represented Soviet Russia, and the Romulans represented the Communist Chinese. For me the Communist Chinese is a really interesting world that was never fully explored, certainly in the movies, and not even as much as I would have liked in the series, except for individual episodes. I've always found that sort of Byzantine structure of Chinese Communism very interesting and very provocative, and lethal in a way I never found the Klingons. There is so much duplicity and mendacity and cleverness in the way the Romulans move through their world with very strategic chess moves. And also they are an old and ancient race, like the Vulcans, so they have gravitas to them, which I find very interesting."

Familiar voices

John found that his familiarity with *STAR TREK* made writing the movie a very different experience from his work on other screenplays, such as 'Gladiator.' As he explains, instead of creating an entire world he was taking control of some long established characters.

"When you are writing a 'normal' movie, you have to create Maximus the Gladiator from whole cloth, and you have to explore the backstory and what makes that character the way he is and how his character manifests itself in language. With *TREK* I didn't have to do any of that. I was so familiar with the characters, the challenge was, 'Can I write in Picard's voice? Can I write in Data's voice? Can I write in Riker's voice?' but I knew what those voices should be at their best. It was very familiar; it was like taking old friends, sitting around a table and saying, 'OK, now you start talking to me and I'll take notes. I know exactly how you talk.'"

This doesn't mean, however, that there will be nothing new in the 10th *STAR TREK* movie. In fact, John says, he was determined to take the characters to new places and see how they would react. "In this there are two major new situations for two of our characters. Seeing how they respond to a totally new stimulus is really surprising sometimes. You've seen Picard respond to all these people for all these episodes, and yet you put him in this situation and he'll do something that is very new to you. He doesn't break into song; he is still Jean-Luc Picard. That's part of the joy of tossing them into new circumstances. I think the fans want to see the same old thing, and they want to see something absolutely new at the same time."

John is also keen to establish the kind of continuity between movies that characterized the six original series *STAR TREK* movies, and reveals that he plans to leave the characters significantly changed by their experiences.

"I would say they will be changed by the end of this movie. To me it becomes a franchise in the wrong way if we're slavishly just trying to start the movie with the characters at one point and leave them for the next movie at the same point. As a dramatist, why would anyone want to write that? My fondest hope is that *STAR TREK X* will be able to have interesting character growth for the crew. I think it is vitally important that they grow as they are getting older and they are moving on, and we acknowledge this. It's also significant to the audience in terms of considering the central questions that drama is supposed to raise, such as 'What makes us who we are?'"

The 10th film will focus on the kind of character development and continuity that characterized the first six movies.

Unexpected developments

John is at pains to point out that the character growth will be a logical extension of what we saw in the series, but adds that it may not be what anyone is expecting.

"I think that one of the most brilliant things in the whole *STAR TREK* canon is when Nick Meyer started *STAR TREK II* with Captain Kirk saying 'Boy, I'm getting old,' and acknowledging that these are characters who have a continuity with one another and to the audience watching them. That kind of continuity will kick into overdrive with our movie. Because I'm so versed in *NEXT GENERATION*, I'm in the enviable position of saying, 'Gee, I really liked that strand of that character, and I'd like to see that go forward a bit, and I'd like to see that part of that character evolve in the next movie.' I can't tell you

more without giving plot things away."

This brings us to one of the major difficulties *TNG*'s writing staff revisited over the years; Gene Roddenberry's insistence that 24th-century humans were almost perfect, made it very difficult for the writers to show them learning from their mistakes and growing as people. John says that his take on the characters is a little closer to Roddenberry's approach to Kirk, Spock, and McCoy.

Dark places

"The movies demand a larger emotional canvas. For example, in *FIRST CONTACT* you can have Picard give an incredibly passionate speech about 'Moby Dick' and slam a phaser rifle into a display. In the series that emotion would be too large. I think in the movies we have freedom to do more and be bolder and be broader about certain things.

"I think that to truly capture some of the emotional seriousness that the movie raises for individual characters they have to go to some tense and dark places, and they have to be able to manifest that to one another. The idea that they are a team at the beginning and then they're a team at the end I totally buy, of course – they are our collective heroes. They are Jason and the Argonauts, so they are always going to be working on the ship to get it to the next port, but within that I never felt restrained in terms of what I could do with them or how I could have them interact."

John goes on to say that his co-writers were completely supportive of his approach. "Rick and Brent, God love them both, were very excited by the possibilities of seeing these characters moving on with their lives. [They said] 'Let's see the passage of time and how it has affected them, because it's going to be several years since *INSURRECTION* when *STAR TREK X* comes out.' The characters are growing and moving on with their lives in ways that are certainly interesting to me, and I hope interesting to the fans, and I hope not too radical; but you never know."

Large cast

One of the major difficulties of writing a *STAR TREK* movie is that instead of coping with a single hero, such as Maximus in 'Gladiator,' the screenwriter has to deal with seven heroes, plus any villains.

"That is a big challenge," John agrees. "'Any Given Sunday' has 12 major characters. One of the things I learned writing that is how to juggle the characters appropriately, so that we keep track of all the different stories. With our gang of seven, it was very important that they all stay focused and they all have individual stories and yet it didn't simply become 'Oh, isn't it nice hanging out with the *Enterprise* crew.' That they were all dynamically involved. I've certainly been more successful with some characters than with others. That's simply the way it has to be, because not all seven stories can be in any way equally balanced.

"The movie will focus on Picard and Data. I think the other characters, particularly Deanna, have more to do than they have in the other movies. In fact, I would say that's certain. Because of the plot of our movie, I've been able to focus on the interrelations of the cast more than the other movies were able to. So, while the focus is always going to be on our twin protagonists, Picard and Data, I believe the other characters are fully-fledged and given perhaps more than they have been otherwise.

Wish fulfillment

"To a certain extent that naturally came out of the story; to a certain extent I wanted to treat them all fairly. As fun as it is, there's also a responsibility in writing for these characters because I care for them so much and I believe in them so much in their own universe. I felt I had to give them all something to do that would move them forward, and something to do that was significant. And also, quite frankly, you want a chance to write them."

When we spoke in the spring, John had completed the second draft of the movie. Rick and Brent were happy and the studio was enthusiastic. There will be more changes when the movie enters production as the script is fine-tuned, but the bulk of John's work is done. You get the sense that nobody, not even the most devoted fan, is waiting to see the finished result more eagerly than he is.

BIOGRAPHY

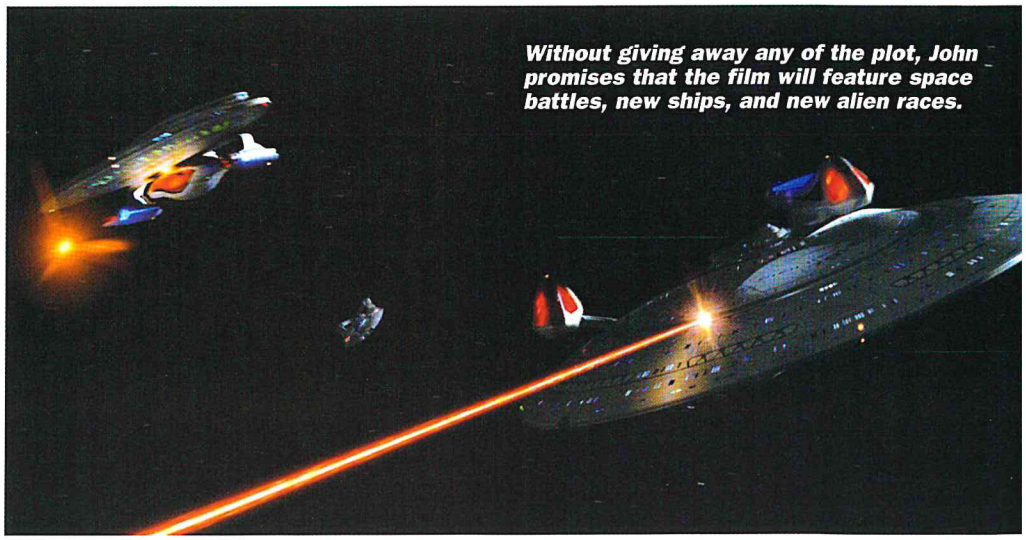
In the last few years John Logan has established himself as one of the most impressive screenwriters in Hollywood. Before that he spent 10 years in "the trenches of Chicago theater" as a playwright.

His first movie, 'Any Given Sunday,' was produced and directed by Oliver Stone; he then turned in a rewrite on 'Gladiator,' earning himself a co-writer credit alongside David Franzoni. He currently has several scripts in development, in addition to *STAR TREK X* – 'The Time Machine' started filming earlier this year; he has written a biography of Howard Hughes for director Michael Mann and Leonardo DiCaprio; and he's working on a script about the opening-up of Japan in the 1870's.

John adds that the most important thing to understand about him and his writing is that he is Irish to the core.

And then, if all is well, John says he might be interested in writing the next installment of the *Enterprise*'s big-screen adventures.

"We'll see if the fans kill me," he laughs. "Getting to know the fans has been one of the fun things because I get letters from people. Some of them say, 'Boy, if you don't have Beverly Crusher and Picard get together, you're doomed.' So, we'll see if I survive to write *STAR TREK XI!* But, certainly, working on this one has been so much fun. Honestly, it's up to the fans; if they really like this movie and appreciate the care I put into it and my affection for the characters, you bet I'll write the next one. It's an important trust."



Without giving away any of the plot, John promises that the film will feature space battles, new ships, and new alien races.

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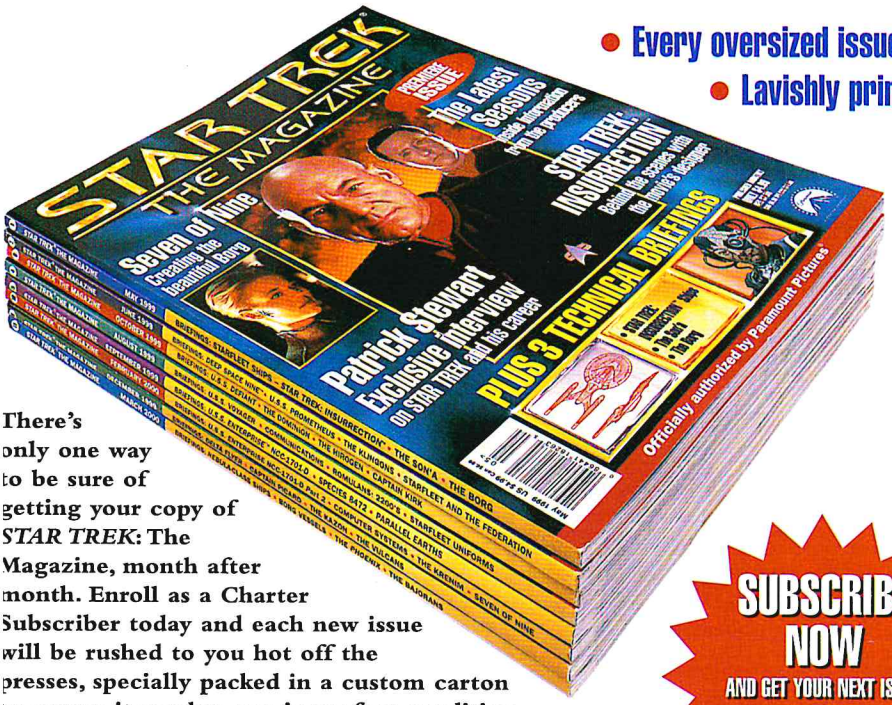

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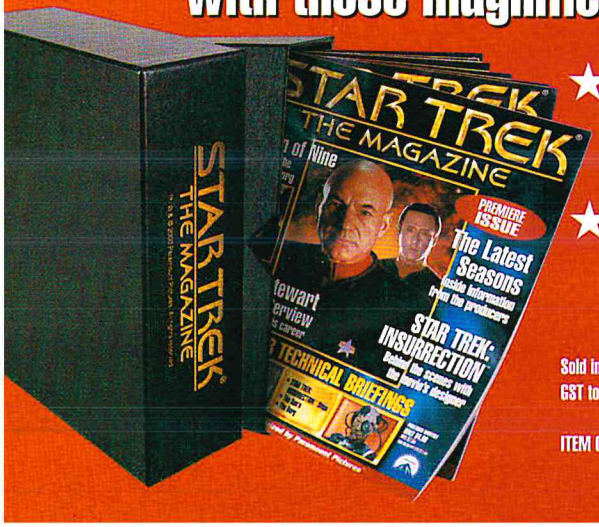

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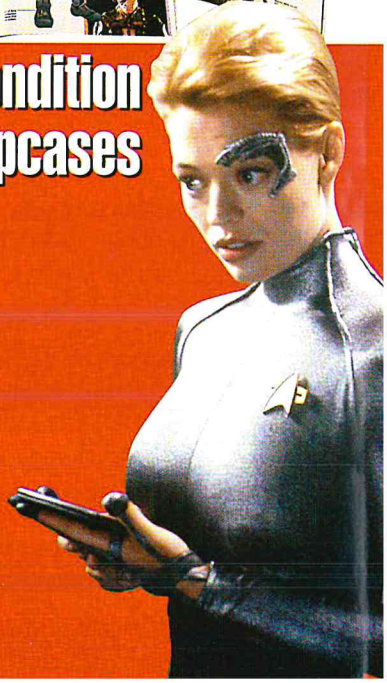

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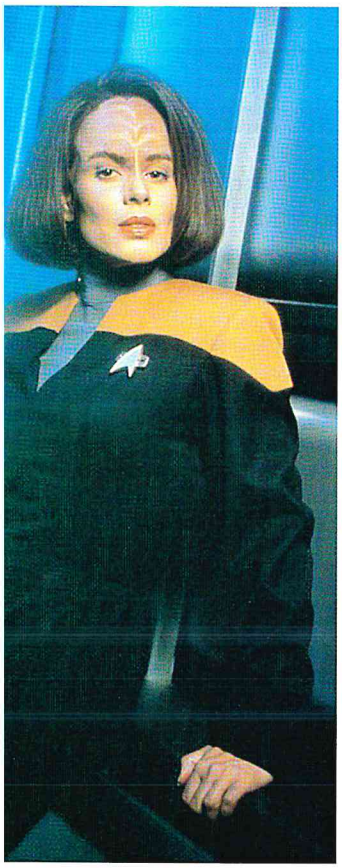
Roxann Dawson

"I thought the character was fascinating"

As STAR TREK: VOYAGER's iron-willed chief engineer B'Elanna Torres, Roxann Dawson has had the chance to explore a character torn in two by her heritage and take her from rebellion and self-loathing to marriage and motherhood.

"I tried to come up with my own interpretation of the character ..."



Roxann Dawson didn't know much about *STAR TREK* before winning the role of B'Elanna Torres, but was immediately won over by the rebellious half-Klingon misfit. "I knew next to nothing, but I read the pilot and I thought the character was fascinating. I didn't even know she was a heavy prosthetic makeup character; I just was fascinated by who she was and how the script was written, And I loved the fact that it was going to be shot in Los Angeles, so I wouldn't have to leave town!

Excited about the role

"It wasn't until the night before my first audition that I thought that maybe I should watch a show to see what I was going in on, so I watched an episode of *NEXT GENERATION*. I was very surprised and impressed by its integrity, and it got me excited about the role. And it was actually one of the easiest auditioning contests that I had ever been through; I was only in twice and I was one of the first people cast for the show, so it wasn't a long, laborious process at all."

Roxann had appeared as a regular in other TV shows, but *STAR TREK* has been her longest stint so far. "You know, I have committed to these projects over and over again, and you never expect a series to really last; I've signed on that dotted line and done series that have only gone a year – sometimes only seven episodes. This is the first one that actually came true!"

Researching the Klingons

Playing a troubled half-alien gave Roxann plenty to think about before she went in to play the role. "I asked them for any episodes with Klingons or Klingon rituals or that dealt with another half-Klingon character, and I watched all of those and read through the '*STAR TREK* Encyclopedia' and did my own research, and then tried to come up with my own interpretation of the character. I think you have to come on as a full person with a full background, so from the minute I got the job I had to create my own back story; I had envisioned that my father was a Klingon and my mother was a human, and it wasn't until later on, when things started getting written into the script, that I had to start making some alterations in my mind!"

B'Elanna's tormented history gave Roxann plenty to play – not only her Klingon heritage, but her background as a Maquis freedom fighter. "The more you have to chew on the easier it is, because the less you have to create yourself," she says. "I love conflict.

In VOYAGER's pilot episode, the crew of Janeway's and Chakotay's vessels were captured so that the Caretaker could attempt to procreate before his death and thus save the Ocampa.

'Faces' is one of Roxann's favorite shows; the crew again encountered the Vidiians. B'Elanna literally became two people, her human and Klingon selves, and was forced to confront her divided heritage.

When you're handed a character that's just rocked with internal and external conflict, what more can you ask for as an actor? It gives you something wonderful to tackle."

Roxann acknowledges that the Maquis conflict with the Starfleet crew couldn't have been played out indefinitely, but she would have liked to see it continue a little longer. "I feel that it's a bit of a shame that it was resolved so quickly. I think that what makes a show good is conflict; when things settle down too quickly you lose the tension in the characters, I understand that in the *STAR TREK* universe – in Gene Roddenberry's world – we all get along, but I find it interesting if we have to actually struggle to do that. Whenever there has been conflict between B'Elanna and any of the other characters I've tried to heighten it, because I think that is what's interesting."

B'Elanna's engineering skills came to the fore when a weapon she reprogrammed to defeat the Cardassians threatened a nearby planet ('Dreadnought').

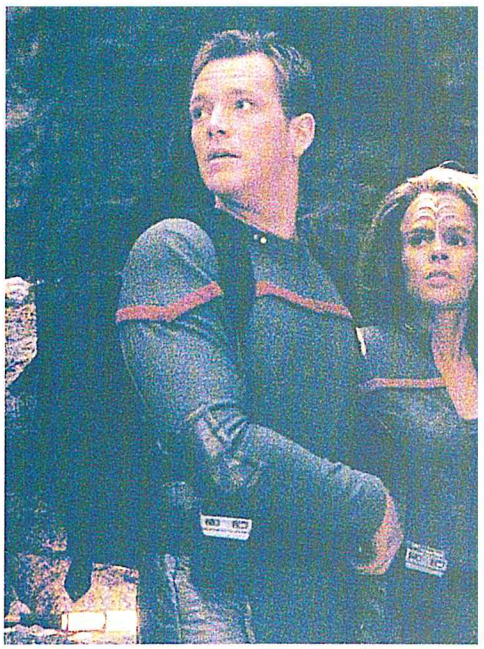
Inner conflict

The Klingon half of B'Elanna was a continuing inner conflict; we saw it most notably in 'Day of Honor' (Season Four) and in the following year's 'Extreme Risk,' where B'Elanna, fearing she was incapable of emotion, tested herself to her physical limits. "I think what's so fascinating about 'Extreme Risk' is that it's an external, physical, representation of B'Elanna's inner torture. She's tackling her inability to feel and her inability to mourn – she goes deeper and deeper into herself and starts to threaten her own physical safety to see if she feels anything anymore. She doesn't know what to do with emotional pain, so she'll deal with physical pain rather than have to deal with the emotional side. It's a really psychological episode, and something that I don't think we've seen in Klingon or even human characters very often. It was a fascinating episode to play. It wasn't huge and bold; it was very subtle."

There are a couple of earlier shows that stick in Roxann's mind. "The episode that I'm probably most proud of is 'Remember'; it was a great opportunity to play two characters, really, and I loved the story – it was so well written. And there was 'Faces' in the very first season. I remember being terribly frightened, thinking 'I barely know this character, and I have to split her into two!' But I used it to teach me a lot about who B'Elanna was. It was a chance for me to learn these different sides of her and to really delineate them. I loved doing it; that was definitely a highlight episode for me."

A major arc for B'Elanna has been, of course, her relationship with Tom Paris. Potential attraction was hinted at in 'Before and After,' where in an alternative future Tom had been in love with B'Elanna before she was killed, and in 'Blood Fever' she pursued him in a Pon farr frenzy. It wasn't until 'Day of Honor' that, with the two of them stranded in space, she told Paris she loved him; but the relationship has not run smoothly. Roxann says, "I always hoped they wouldn't get together too perfectly, because I loved the conflict; I think the drama was in trying to make it work. I saw 'Extreme Risk' as a natural part of a relationship; after the little honeymoon phase you saw the dark sides start to emerge and discovered how you would deal with people's pasts within a relationship. Paris had an interesting past too, which could

"Whenever there has been conflict between B'Elanna and any of the other characters I've tried to heighten it, because I think that is what's interesting."



'Blood Fever' was an early sign of attraction between B'Elanna and Tom; she underwent Pon farr and tried to mate with him.

In another favorite show for Roxann, B'Elanna relived the memories of an Enaran woman in a series of dreams that recalled the genocide suffered by her people ('Remember').

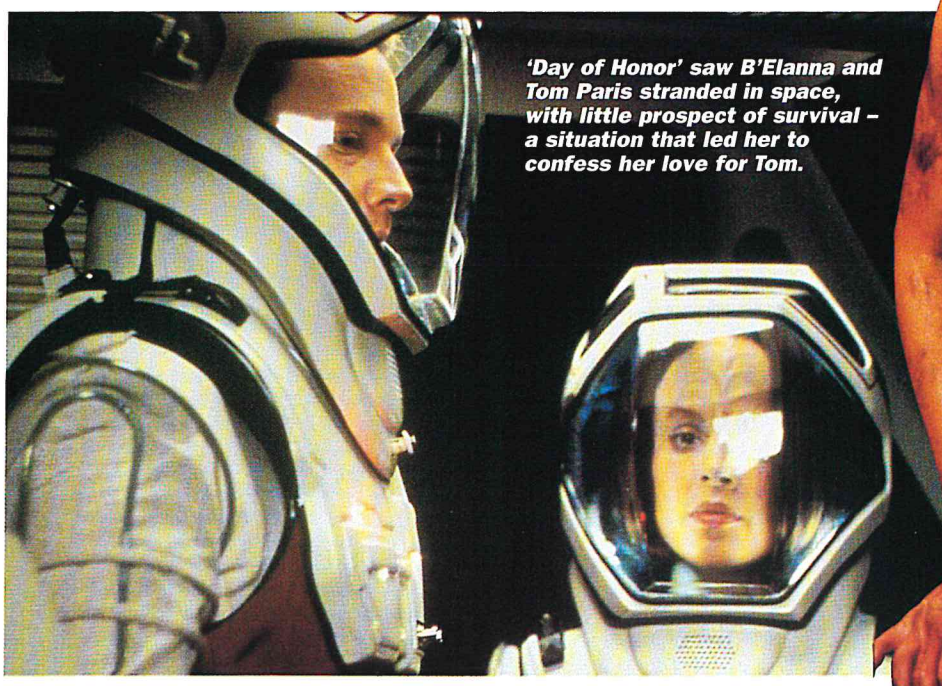
inhibit him in terms of his ability to allow somebody to be close to him. I loved seeing some of that stuff come up and have that conflict as they tried to get closer."

Roxann gave birth to her first child in January 1998, which meant restrictions on B'Elanna's on-screen activities; we saw her behind consoles and in a copious engineering smock. "It was very frustrating for me to be hired as a kind of action figure and then not be able to do it!" she says. "Another frustrating thing was watching myself just kind of gain weight on camera – you can't tell the world that you're pregnant if you're not using it. I told them they should come up with an episode where I had an eating disorder, and that would have been very funny. So my sanity and my ego took a hit that year, but what I got from it was definitely worth it!"

B'Elanna seemed to drift out of the picture not only during her pregnancy but after the introduction of Seven of Nine, when much of the writers' attention went to the show's latest addition. Season Five, however, saw quite a comeback. After 'Extreme Risk' came 'Juggernaut,' another action episode. "I really enjoyed 'Juggernaut.' It was a pretty filthy show and we were literally crawling around in a lot of mud; it was actually very challenging physically. I enjoy stuff like that."

The following season, 'Barge of the Dead' explored B'Elanna's Klingon background with a vengeance when she struggled to resolve her issues with her mother. "I think that was a wonderfully written episode and very exciting to be able to do it. It was a good experience." And she, along with the rest of the cast, had plenty to do in 'Memorial,' when the crew encountered an alien monument to a past conflict. "I really enjoyed the script, and on

Roxann enjoyed getting down in the mud for 'Juggernaut,' a show that saw B'Elanna and the crew trying to clear up the mess created by the Malon and their planet's garbage.



'Day of Honor' saw B'Elanna and Tom Paris stranded in space, with little prospect of survival – a situation that led her to confess her love for Tom.

BIOGRAPHY

Roxann Dawson was born and raised in Los Angeles, and graduated from the University of California at Berkeley. She fulfilled her early acting ambitions by landing the role of Diana Morales in the long-running Broadway production of 'A Chorus Line,' and while in New York she performed in many off-Broadway productions, including Julie Taymor's 'The Tempest'; and as a member of the Circle Repertory Company she created roles in the original productions of 'The Early Girl' and 'V&V Only,' among others. She has also performed with many regional theaters across the country, from Arena Stage in Washington DC to South Coast Repertory in California.

Roxann was a regular in the NBC series 'Nightingales' and 'The Round Table,' and has played leading roles in several television movies, including 'Mortal Sins,' 'Dirty Work,' 'Broken Angel,' 'Pointman,' 'Greyhounds,' and the PBS film 'Seeing Through Walls.' She also appeared in an NBC miniseries, Mario Puzo's 'The Fortunate Pilgrim,' and other notable television credits include 'The Untouchables,' 'Jack's Place,' 'Equal Justice,' 'Any Day Now,' and 'Seven Days.' Her feature film credits include leading roles in 'Guilty By Suspicion' and 'Darkman III.'

Outside acting, Roxann is a committed writer; her play 'Passage Through the Heart' premiered in 1997 at the University of Minnesota and was an Irene Ryan finalist, and she has co-written two novels in a planned trilogy featuring the character 'Tenebrea' along with Daniel Graham and published by Simon & Schuster. She also hopes to continue her directing career, which began with the two shows she helmed for *STAR TREK: VOYAGER* in the sixth and seventh seasons.

Roxann lives in Los Angeles with her husband, casting director Eric Dawson, and their two daughters: Emma Rose, aged three, and one-year-old Mia.

the set there were a lot of people buzzing about it, and that isn't always the case. Everyone seemed pretty pleased with that episode."

That season saw a hairstyle alteration and a softer makeup look for Roxann. "Actually it was the production department's idea; it started with 'Barge of the Dead,' where they realized I really wouldn't be able to go into that episode with this perfectly coiffed

> "Oh, I hope she never comes to complete terms with herself! It's part of life – we're always trying to be successful, but we never quite get there. When you get there, you're pretty boring; you need to keep striving and failing."

straight 'do'; they wanted something a little bit wilder, so they changed it for that show and then decided to keep it because they liked it a little bit messier and a little bit more natural."

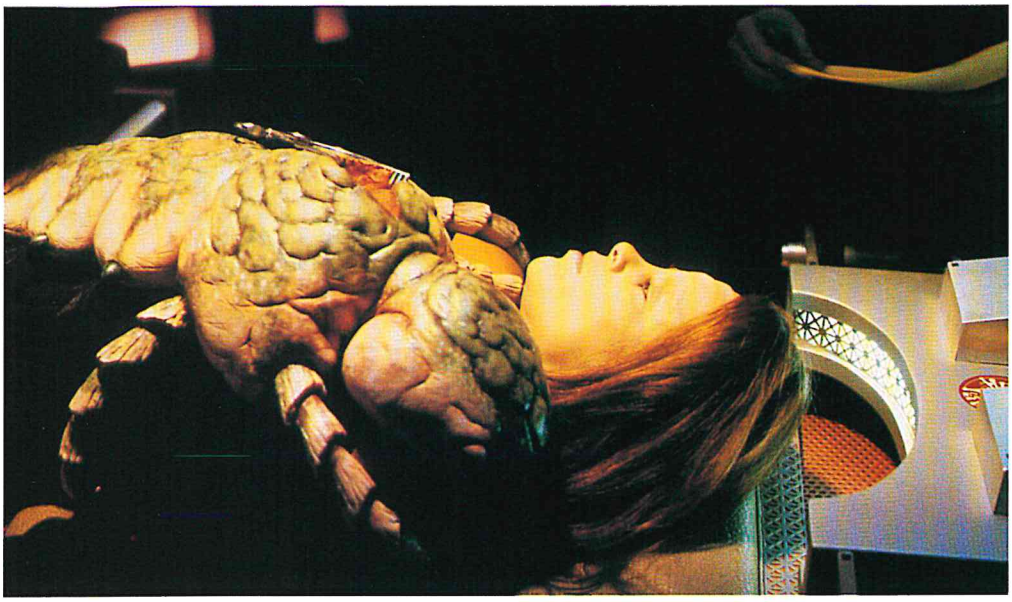
This year, the smooth look is back. And, at last, after some neglect the B'Elanna-Tom relationship got the attention it deserved, and things have worked toward a satisfying conclusion. The pair were married in 'Drive,' after an unusually thoughtful B'Elanna tried to cater for Tom's boyish hobbies; she then discovered she was pregnant, and 'Lineage' and 'Prophecy' dealt with the ramifications of a mixed-race pregnancy and saw a resurgence of B'Elanna's discomfort with her half-Klingon background. Is Roxann happy with the way B'Elanna and Tom have been handled? "You can't cry over spilled milk in terms of things that you wish had been developed and that they don't have time for; you can only look at the things that have been addressed, and this year I think they've really taken a step in the right direction. I thought 'Lineage' was very well written and I think it was a good step in the progression of their relationship. I don't think there's enough time to probably explore it as much as I would have liked, but I've been very pleased with what they've done this year."

In this final year, much has been resolved for B'Elanna, with marriage and motherhood taking over from rebellion and self-loathing. "Season Seven has been an exciting year; I've had a lot to do, and I think the shows have been wonderful. It's a very exciting final season." It's debatable, though, whether B'Elanna will ever become a truly calm and settled character. "Oh, I hope she never comes to complete terms with herself!" says Roxann. "It's part of life – we're always trying to be successful, but we never quite get there. When you get there, you're pretty boring; you need to keep striving and failing. That's interesting drama."

Strained relationships

B'Elanna's other relationships have mostly been antagonistic, notably with Captain Janeway when she and the Maquis crew first came aboard the *U.S.S. Voyager*. "I feel like I've lost touch with the captain a little bit; we had wonderful things in the first couple of seasons, and I wanted to get back some of that adversarial kind of mental battling kind of confrontations that we had." The captain, of course, had another rebel on her hands when Seven of Nine joined the ship, and B'Elanna also had problems with the new Borg crew member. "I loved the conflict between

Tom's boyish interests caused more conflict in 'Vis à Vis,' but B'Elanna forgave him for his 'grease monkey' holoprogram and the relationship survived.



'Nothing Human' wasn't exactly an action show for Roxann – B'Elanna, taken over by an alien life form, lay close to death while the Doctor struggled with the fact that the person most able to help save her was a Cardassian medic guilty of horrific war crimes.

B'Elanna and Seven of Nine. I know at some point we had some discussion with the producers; they wanted to soften the antagonism, and I said, 'Please, this conflict is good; let's not discard it too quickly! Let's work for an understanding between them.' I think conflict is exciting, and they did actually maintain that. It adds so much more spice, in my opinion."

Directing debut

Whatever happens to her alter ego, a major step for Roxann in the last two seasons has been her opportunities to direct the show; her debut came in Season Six's 'Riddles.' "I had actually been preparing a long time before that, and then I was out of commission for a while; 'Riddles' was the earliest I could do it. So I think I've done as much directing as I could, considering the wonderful obstacle of being pregnant and having a baby! But I really love it, and I would love to follow it up. It's a big responsibility. They're handing you an entire show, and you have to understand all the aspects. It's a long learning process but it's really exciting.

"I was very pleased with 'Riddles.' It was a very fulfilling experience. I'm never totally satisfied with anything, but I have to say I was very proud of the piece; I think I was also lucky in that I got a very good script, and I was working with Tim Russ and Ethan Phillips, who I adore. I think I lucked out on a lot of levels. I worked very hard on it and the crew was just wonderful, and all those things conspired to make it a great experience. I didn't expect actually to love it as much as I did, but I really did!" And did her castmates show her the respect due to their director? "They gave me just enough of a hard time to keep me in line!"

This year, Roxann helmed the second half of the spectacular two-parter 'Workforce.' "The only difficult thing for me in Part I was that I was prepping to direct Part II; it was just so hard to concentrate on the acting aspect of it, I have to admit. I was wearing two hats the entire time, but I really enjoyed it." It's common for a two-parter to have different directors, and although the one who comes in second doesn't try to physically emulate the work of their predecessor, they do work together to make sure the second director will be able to get the shots he or she wants, as Roxann explains. "You never stylistically try to duplicate anything. You're basically doing your own work, but you have to make sure that things you're dealing with in Part II are established correctly in Part I, and you discuss that with the Part I director. For example, if I'm going to be using a certain set more than he's using it, I'm saying 'Can we make sure that this table's against this wall, because I'm going to be doing things in here.' Also, some of the cast was in Part I and some of them were new in my episode, so whatever was established castwise is what you're working with as well. So you are left with certain things that are established, and therefore during your prep time you talk with the other director and make sure that the things that are established work well for both of you. It's just a matter of logistics; he could be on a set once, and I could be there for three days. And the designers talk to you too, because they're not just designing for one part; if there's a cabinet, for instance, that briefly appears in Part I but may be an important plot device in Part II, they want to know where to put it."

Future ambitions

Roxann would love to direct in the future, but isn't so sure about producing, a path that many former *STAR TREK* actors have followed. "I guess I would have to know more about producing to find the creative side of it, because I think that the overall picture's not something that I know enough about. I don't know that I have the eye for it either. Directing I really did enjoy, but begging for money and things like that, I'm just not very good at!"

Outside *STAR TREK*, Roxann is a gifted writer, and has completed two novels in a planned trilogy. "It's the 'Tenebrea' trilogy, the first one is 'Entering Tenebrea,' the second one is 'Tenebrea's Hope.' I love the writing side. I have always written, and it's

In 'Barge of the Dead' B'Elanna had to help her mother, who was doomed to enter the Klingon version of hell.

Roxann is seen here on set in Season Six's 'Riddles,' where she made her directing debut. In the final season, she also helmed the second half of the two-part episode 'Workforce.'

In 'Lineage,' Tom and B'Elanna learned there could be problems with their child's genetic makeup. Everything turned out well, but not before B'Elanna questioned the wisdom of continuing the pregnancy.

very exciting. I've never worked in novel form, and this has really opened my eyes to a whole new kind of writing. I'm working with a wonderful co-writer named Daniel Graham, and he's taught me so much; we've worked very well together. We've completed the second novel, and we're now halfway through the third; the first is in paperback in bookstores now. Also, I'm personally selling a collector's edition of 750 copies of the first novel in hardback, with the proceeds going to charity, and we're now doing the collector's edition of the second one. Eventually all three novels will be out and we'll do a group package."

Looking back over seven years of *VOYAGER*, B'Elanna has loved the action shows but thinks it's important that the action arises out of the characters themselves. "I love the action stuff; it looks great, but I love it when it comes out of the characters. Any of the action stuff that was in 'Barge of the Dead' came out of a really emotional, character-driven place, and I think that's when the action is wonderful." And comedy, she thinks, makes a welcome change, as in 'Bride of Chaotica!' "Oh, those shows are just a joy. It's wonderful when you're able to do things that stretch you. You're able to do comedy; you're able do everything from slapstick to drama to tragedy. You don't get those opportunities on other kinds of series; that's what *STAR TREK* can offer an actor that's unique.

A group of Klingons came aboard VOYAGER in 'Prophecy,' not realizing the war with the Federation was over and looking to B'Elanna and her child to fulfill an ancient legend.

New horizons

"*STAR TREK* has given me enormous opportunities. I've had the chance to write my novels, and I've done conventions and raised money for charity. It's amazing how many doors have been opened. But to be in a family group for this period of time, to take one character and explore her in so many different ways, has been wonderful. I think B'Elanna is very complex, but then all of the characters are. But that's one of the things that's made it so interesting over the last seven years is that I continually find new things about her. It's been a blast. I mean, how many people get a chance to do what I've been able to do?" ☆

You can find details of Roxann's activities on her website: roxanndawson.net

"You don't get those opportunities on other kinds of series; that's what *STAR TREK* can offer an actor that's unique."

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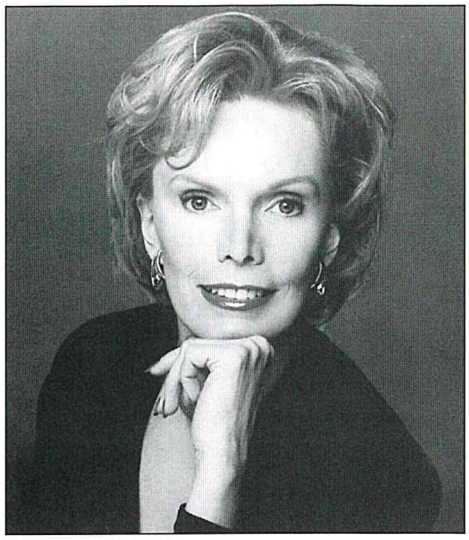

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An Alien Among Us

If one of *STAR TREK*'s writers could empathize with the show's aliens, it was Theodore Sturgeon. As John D.F. Black recalls, he was an extraordinarily creative man who seemed to inhabit a different dimension.

Ted Sturgeon was as close as I ever expect to get to an authentic extraterrestrial. He came to us knowing and dreaming and remembering a fantasy world beyond the average Earthling's comprehending.

Transported from where he came from, he found – inside the comparatively pragmatic planet of television writing – only shelter and sustenance. His alien nature kept him forever "a stranger in a strange land." He learned our language and used it to communicate the essentials of his extraordinary concepts, but never fully and never with the fluidity that he had enjoyed in his natural atmosphere.

Different backgrounds

Though *STAR TREK* was a science fiction series, many of the writers Gene Roddenberry drafted were not specifically of the genre. A few, though well-tested in other literary areas, had no history at all in science fiction or fantasy. (I confess I was one of those.) Others – like Adrian Spies – had swung back and forth between science fiction and the more conventional forms of television writing with equal success.

Ted Sturgeon came to us as purely a science fiction writer; someone whose resumé offered no stories about frontier sheriffs or New York City detectives. He belonged totally to the world that *STAR TREK* was dedicated to explore. And, within that world, Theodore Sturgeon was a giant; someone whose short stories were regarded with awe by others in the science fiction and fantasy field.

But, as I said, when Ted transported into television, well ...

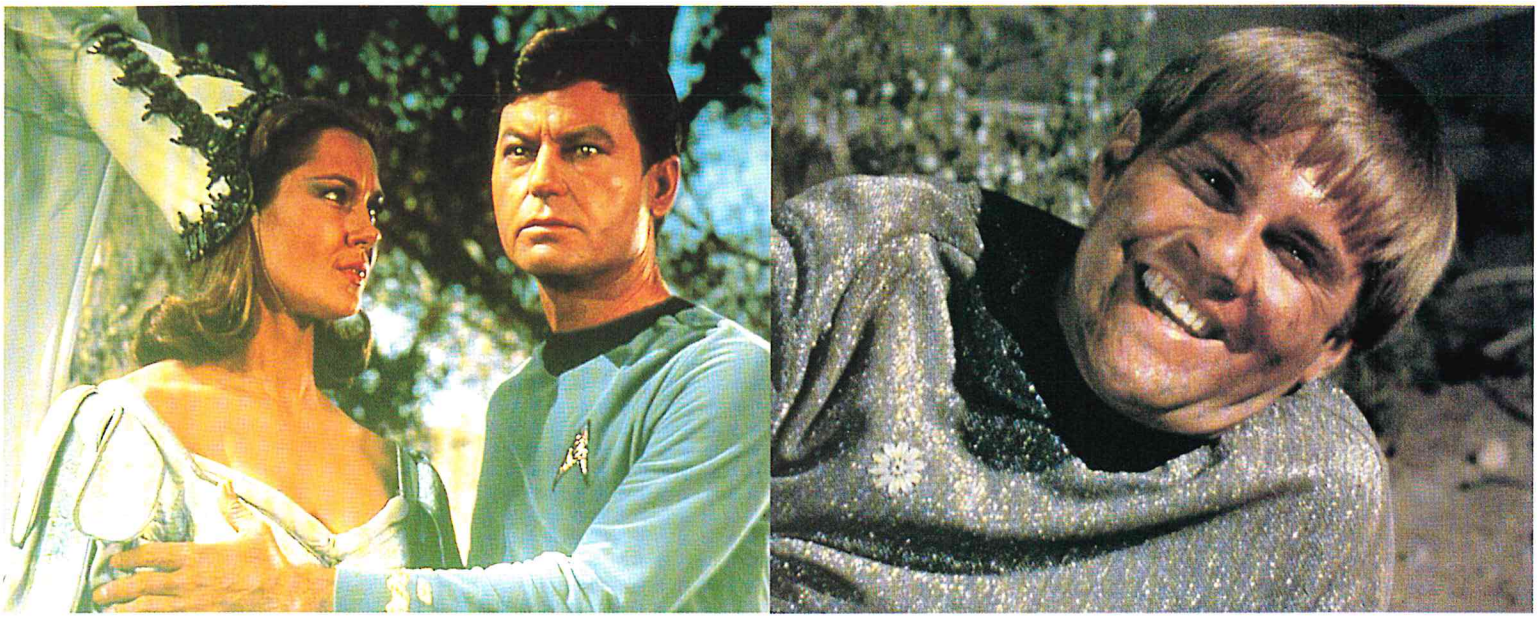
The list of his television credits, which rests on my desk in front of me, is almost meagre. Two 'Twilight Zones' that were based on stories he had written. One 'Invaders' (John W. Bloch wrote the teleplay and split the story credit with Ted). A 'Schlitz Playhouse' for which he got story credit. 'Killdozer' for ABC Suspense Movies. A 'Land of the Lost.' And his two *STAR TREKS* – 'Shore Leave' and 'Amok Time.'

The first story Theodore Sturgeon contributed to STAR TREK was 'Shore Leave.' In the show the crew beam down to a beautiful, Earthlike planet, where they hope to take some time to relax. Before long, however, they start seeing figures from literature and their own imaginations, including the white rabbit from 'Alice in Wonderland.' At first, their visitors seem harmless, but before long events take a more sinister turn.

The other first season *STAR TREK* writers – those whose careers continued past 1966 – have excised up to 24 times that number of credits from their resumés just in order to confine their self-promotion to a single page. But, with all of our big, hot, history-of-television resumés, we counted it an honor to be in company with Ted.

Legendary figure

Ted's reputation had preceded him into the office. Two writer-colleagues, Harlan Ellison and George Clayton Johnson – more



In 'Shore Leave,' almost everything that Kirk's crew thought about appeared in front of them, and the crew's fantasies revealed aspects of their inner lives. Thus, McCoy saw himself as a white knight saving a damsel in distress, while Kirk's mind turned to an old girlfriend and to Finnegan, who tormented him at Starfleet Academy.

knowledgeable than I about science fiction – went to pains to make clear to me who this 'Theodore Sturgeon' was, even sharing copies of his previously-published stories. Harlan articulated Ted's significance by explaining to me that (at that time) Ted stood as the most anthologized writer in the history of the English language.

Ted was living, in the spring of '66, as a guest in Harlan's house in a canyon between Sherman Oaks and Beverly Hills (situated closer to the former than the latter; Harlan would never have run the risk of messing up his ethos by inhaling too much of the money-rich air exhaled on the other side of Mulholland Drive. After 35 years, he still lives there, in the same house, with the same untainted ethos).

Love and money

Harlan's hospitality to Ted was more than kind; it was life-saving. Ted was one of those men who really love women. Ted, apparently, had married every woman he had loved. By the time he came to *STAR TREK*, he was carrying the burden of multiple alimony obligations which equalled – and, perhaps, consumed – his income from royalties.

Anyone who has delved into the lore of *STAR TREK*'s first season knows: Harlan Ellison is not a man known for treating others with marked reverence. His irreverence embraced people, places, and things. (It always seemed to us that he was prone to treat whatever studio that employed him the same way he treated whichever girl he was dating. In our opinion, Harlan's girls and Harlan's studios were simply Harlan's nifty new toys.) And, if you were a friend of Harlan's, you resigned yourself to the inevitable moments when, disagreeing with your friend on some subject, he would define you as a "philistine," an "idiot," or a "horse's ass" ... unless you were Theodore Sturgeon.

One day, Harlan brought Ted to Desilu and I got my first glimpse of the legend that Mary and I had been hearing about. Ted's persona matched the nature of his short stories, and it matched the qualities found in his first piece for *STAR TREK*, 'Shore Leave' – whimsical, non-assertive, surprising.

When Ted spoke, you had to *listen* to him; his voice was never loud. I remember thinking it was like the wind passing over violin strings. I would never have shared that opinion of Ted's voice with Ted. He would have rejected the image, probably weaving in one of his ubiquitous puns.

He had the look of someone who might have missed a few meals in his lifetime – possibly in order to make those alimony payments, possibly because he simply forgot to eat.

This was the beginning of the time when it became okay for men to give serious thought to their clothing. Ted had not – and, I'm sure, never did – become infected with that concern. He continued to wear gabardine when the rest of us were using it for paint rags. One day I complimented him on how well he looked. He frowned, looking down at his garments as though they had arrived on him without his knowledge. Then he realized. "Yes. Today, my pants go with my jacket."

Somehow it had always worked out that Mary had been someplace else – at the copy machine, lunch, or the ladies room – when Ted came to my office. She'd devoured the short stories that George and Harlan loaned us and had heard Theodore Sturgeon's place in literature anecdotes, and had read the notes he'd left with us regarding his progress with 'Shore Leave,' and was properly in awe of someone that all of us held in great esteem.

Admiration exposed

But the rest of us, apparently, had managed to keep our awe held at arm's length. One day, Mary returned from one of the three above-mentioned places to find herself confronting the legendary Theodore Sturgeon in my office, where he and I were having a brief story conference. Mary – unprepared for this sudden meeting with the legendary man – for the first and only time in her life GUSHED.

"Oh, Mr. Sturgeon, everyone here thinks of you as a god!" The words hung in the air like an expletive at a prayer meeting. I sat frozen in shock. Mary flushed bright red. And Ted – he looked like he'd just been informed that, while he was having a nap, somebody had snuck in and given him a sex change operation. After a moment, Ted and I began

turgeon's script didn't go through any major changes, but John and Ted were concerned about exactly when they should reveal that the lanet was actually an incredibly sophisticated amusement park. They decided to keep the revelation – when the park's keeper appears nd explains what has been happening – to the end, while Gene Roddenberry added a scene in which an antenna monitors the crew.

ılking about his story, and Mary excused erself to return to her office, where she ɔuld be heard pounding her head against ıe side of her filing cabinet.

In Ted's 'Shore Leave,' there are thrills ut no terror. It was the same with Ted; he 'as one of the least threatening people I've ver known. There were no unsafe ɔnversations – never any danger of ppearing foolish or ignorant.

Inique group

Puzzled by the insider language used by edicated science fiction fans, who called ıemselves 'fens,' I asked Ted about the term. le explained that the word had come into existence to eliminate the overlong mouthful of words 'science fiction fans.' They identified themselves, to themselves, as fens. Science fiction, at that time, was still a little outside the mainstream, so those that were devoted to it were aware that they were perceived as somewhat eccentric. (It took the success of *STAR TREK* and 'Star Wars' to bring the outsiders inside.) And, always, outsiders are prone to protect themselves by having their own special language.

When Ted and I were not wandering verbally through the devious paths of science fiction argot, we brought ourselves back to the construction of 'Shore Leave.' (That is, when we weren't talking about Gene Roddenberry, television's place in American culture, and the cast – topics that occupied 95 percent of the early meetings.) The heavy structure question for both of us was at what point should the viewers realize what this bizarre planet really was? Ted wanted them to half-know early but without being dead-bang certain, then become less certain as the story continued; I thought we should leave it as long as we could. We came to realize that we had no way to tell when the audience would get hip, so we agreed to go Ted's way, but not show 'the keeper' until the end. Gene, in his rewrite, added the scene with the antenna.

Sturgeon wrote a second STAR TREK episode – 'Amok Time' – for John's successor Gene Coon.

Last encounter

After *STAR TREK*, we met Ted one more time – at a large, weird party that George Clayton Johnson threw in an empty mansion in the Hollywood Hills. Ted was wearing a white bathrobe and toted a guitar which I do not remember him playing. He gave my lady a lusty hug and called her "mistress Mary," which only Ted would have gotten away with. And that was the last time I saw him.

Ted Sturgeon left this Earth on May 8, 1985 – 5/8/85 –an almost perfect palindrome (which Webster's Collegiate drily describes as "a word, verse or sentence ... or a number ... that reads the same backward or forward"). Ted would have liked that. He would have joked, I think, "Too soon, the palindrome."

From 'The Naked Time'
a work in progress.
© John D.F. and Mary Black 2001

Designing Species 8472

As concept artist Steve Burg recalls, *STAR TREK: VOYAGER*'s producers told him they wanted Species 8472 to be a real departure: a fully computer-generated creature that was unmistakably alien.

It was time. Until now, the vast majority of *STAR TREK*'s aliens had been distinctly humanoid. True, they were created with state-of-the-art makeup, but there was no getting away from the fact that most races had two legs, and two arms. But at the end of *STAR TREK: VOYAGER*'s third season, the VFX team was ready to try something new.

By this point, computer graphics had advanced to the stage where they could be used to create a virtual actor. Of course, as VFX supervisor Ronald B. Moore explains, the technology was far from perfect, but it was good enough to do what *STAR TREK* wanted.

"We'd suggested it before and they [the producers] were a little reluctant because you make mistakes with CG stuff sometimes. With CGI you're always on the cusp. We're not really good at people yet. 'Jurassic Park' was showing us that we could do things as long as they weren't too real."

Revolutionary step

Ron goes on to say that the seeds had been laid earlier in the season in 'Macrocosm,' an episode that featured giant microbe-like creatures that were completely computer-generated. The producers had been impressed by what they saw, and wanted to take the technology further. So, when they came up with an alien race who were destroying the Borg, they made it clear they were ready to experiment with a CG alien.

Determined to take full advantage of CG technology, VFX producer Dan Curry suggested that, if it was going to look really alien, the creature should have three legs. "I had always been intrigued by the idea of a tripod creature," he explains. "When I was in graduate school, one of my thesis plays was a live-action theater piece set in an alien prison where one of the characters was a tripod creature, and I had come up with a special rig so that he could move convincingly. I knew also that on 'Hypernauts' Foundation had done a tripod creature that was a kind of pet antelope called a gloose. Ron Thornton had

Steve prepared this drawing to show the producers what his design would look like in action. As you can see, this version of the creature had a solid neck. Steve also suggested that it could use tools.

hown me a tape of the character, so I said, Well, let's do something that can't be a man ı a suit, so it's really alien; let's do a tripod reature."

)pen brief

However, Dan's idea wasn't immediately assed on to Foundation Imaging, who were ommissioned to design the creature. Ron xplains that this was because he doesn't like nposing a design on the people he works ith too early in the process. "We pproached Ron Thornton at Foundation nd said, 'Look, here's what we're trying to o. Why don't you have your guys draw omething up, and we'll look it over.' The ay I like to work with the CG houses is to e nebulous; I don't like to be real specific ecause it ties their hands in. That allows ieir creative flow, so I can see it. A lot of mes it'll be, 'No, I'm sorry, let's do it this ay instead.' But at least I get to see another ersion. I would never presume to jump on iat three-legged thing unless it was a script oint. I'll just say, 'Show me some alien reatures.'"

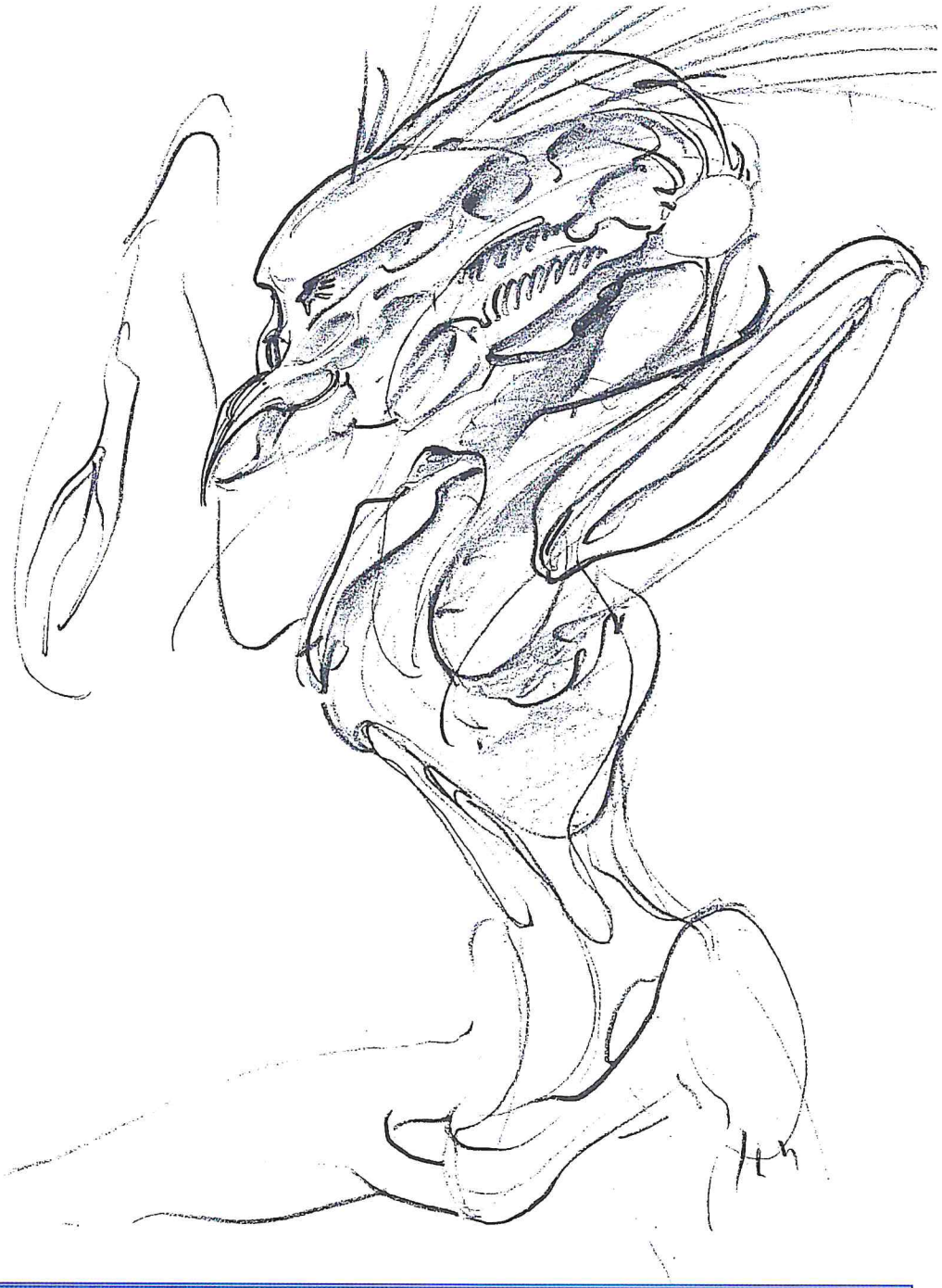
So, with plenty of room for latitude, oundation turned to concept artist Steve urg, a veteran of movies such as 'The byss' and 'Contact,' and of several earlier oundation projects including 'Hypernauts.' ı fact, Steve had designed the three-legged loose that had stuck in Dan's mind.

Basic principles

Steve worked with Foundation's owner Ron Thornton, who passed all of Dan's and Ron's omments on to him. Steve recalls that, as on had intended, he started working to ome very simple guidelines. "The main esire was to do a creature that was definitely ot a man in a suit, just to see how that ould work out. They were still writing the cript at that moment, so there was only a ery brief description. It just said, 'A great east of some sort blasts through the wall, ills two of the Borg and hits Harry, knocking im out.' It said it was big, and ferocious, and errifying, and moved very quickly; it was 14 et tall at one point. That was about it."

Steve goes on to explain that since the creature was going to be built as a CG model, he as free to design almost anything that he ould imagine. "There aren't really that many imitations on what you can accomplish. It's ıostly about artistic choices. You don't have ı think about physical limitations like with puppet creature. I would say creatures and obots are very much like character design for animation. You just have to try to evoke a certain feel and create an overall impression."

Unfortunately, Steve says, his first drawing didn't really create the impression the producers were looking for. "They thought that it was too humanlike and too similar to the creature from 'Alien.' I guess they felt it was just too typical, and I have to say I agree. When you first start in on something, you tend to use slug-in placeholders, and those tend to be derived from other things you've done; then later it starts to take on its own identity. It does have sort of a mantis-like feeling and I think that kept on through, but I think there was a miscalculation in that we began by making it too derivative, not of *STAR TREK* things, but of other creature designs. There are definitely similarities

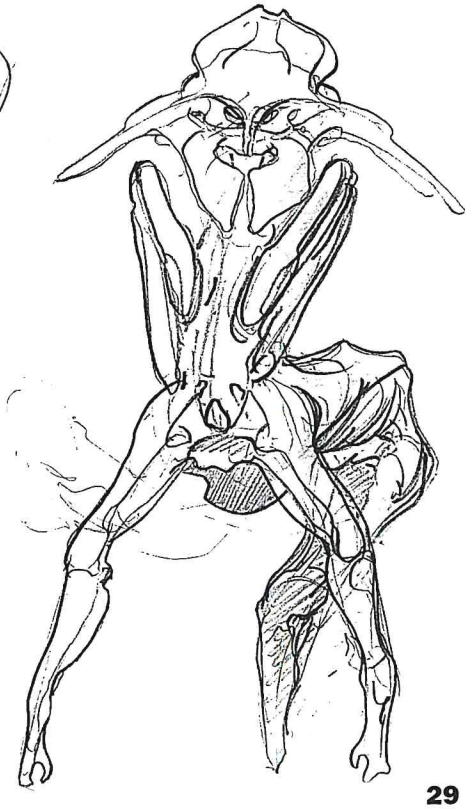


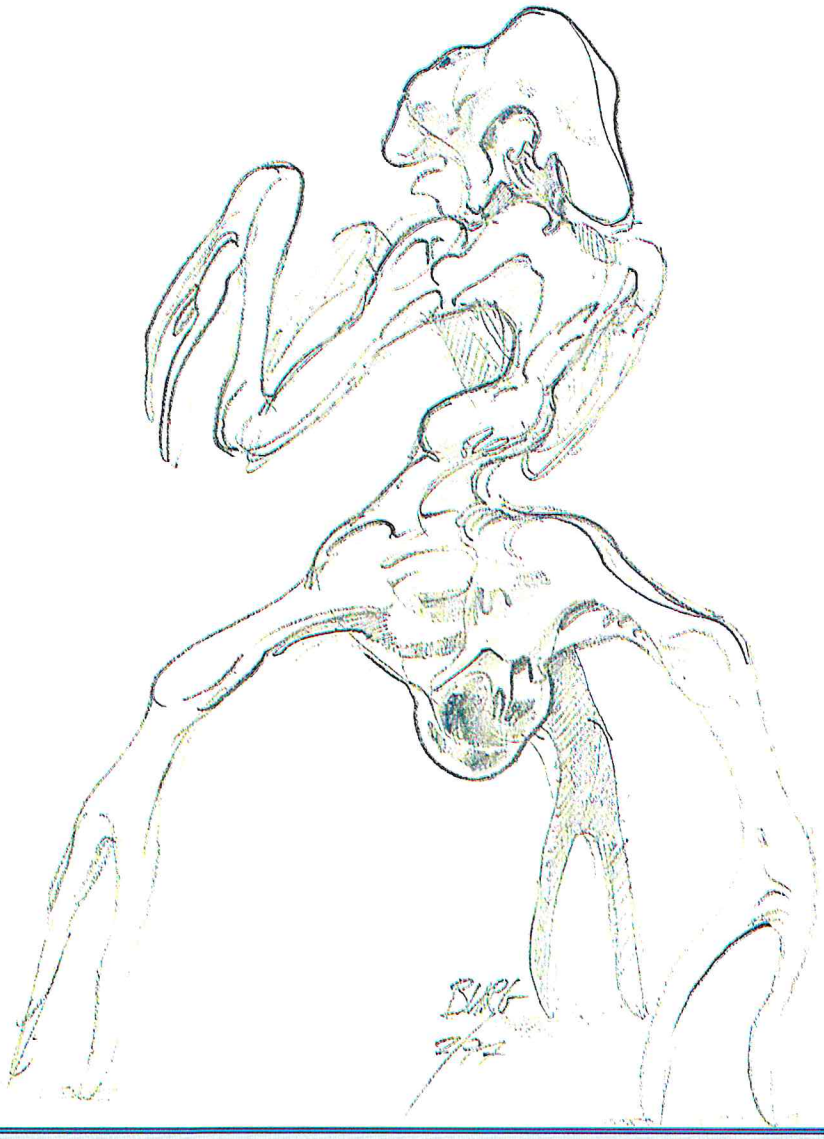
A slight mis-step

Steve Burg's original take on Species 8472 was too conventional for *STAR TREK: VOYAGER*'s producers. As Steve remembers, they felt it was too similar to the creatures designed for 'Alien' and 'Predator.'

Alternative designs

After his first design was rejected, Steve produced a batch of quick drawings showing possible body shapes. Some of these creatures were very humanoid; others had three legs





The producers were also interested in some of the elements in this design, which they wanted Steve to work into his next set of drawings.

Promising direction

The producers decided to develop the three-legged drawing above. It suggested the creature's height and looked suitably alien, but it didn't show the creature's face.

:tween the head and the alien from redator.' I think it was the head they were ost concerned about. They wanted someing like the alien, but they didn't want a ɔ-off. They wanted something that was that stinct; something very nasty and powerful.

nderstanding aliens

"It also had to be intelligent. The thing ıout an alien, unfortunately, is making it ıart usually means making it something we n relate to on a human level. Probably, real .ens would be so weird that they'd be ıfathomable. But this is film and television; ɜ have to be able to understand it fairly ıickly. I always joke that aliens are always .ked; they occasionally have tools or little .dgets. Intelligence is just something to do th the eyes. One thing that Ron mentioned, which he may have gotten from Paramount, was that the thing was to have practically no mouth. One way of making it look smart is to not give it big teeth, like a Tyrannosaurus or something. If something looks very nasty and it doesn't have obvious claws or teeth, you figure it works on a whole other level."

Once the first drawing had been rejected, Ron Thornton told Steve he should simply produce some quick sketches showing a variety of looks they could choose from.

"The next batch were just basic silhouettes," Steve says. "Some have three legs; some have two legs; some of them have a split, tripodal base, with below the knee bifurcated. I don't think I had any real strong idea. In that situation you basically try to do as many variations as you can and hope that one of them will click."

This series of drawings included several three-legged creatures that were close to what Dan Curry was looking for. As Steve recalls, they picked one of these drawings and asked him to develop it further. This involved a fair amount of work, since the view they had chosen, showed the creature from behind, and, consequently, didn't show its face.

Out of the fog

Steve began work by concentrating on the body. He remembers that as he confronted the difficulties of the creature's alien anatomy, it started to take on a more definite form.

"With CG even if things don't have to support their own weight, you still have to think about how it will move in a general sense. The biggest problem was dealing with that third leg. In the end it became like a human leg, but it started out as more of a symmetrical tripod; all the legs pointed out from the middle and the body was more centrally located. A tripod is one of those things that sounds great, but if you have a tripod, and the creature still has a front and back, what do you do? I think it moved back toward something you could relate to; it became sort of a centaur."

By this stage, Steve says that he was starting

to develop a pretty clear idea of what Species 8472 looked like, even if the final design was still forming with each successive drawing.

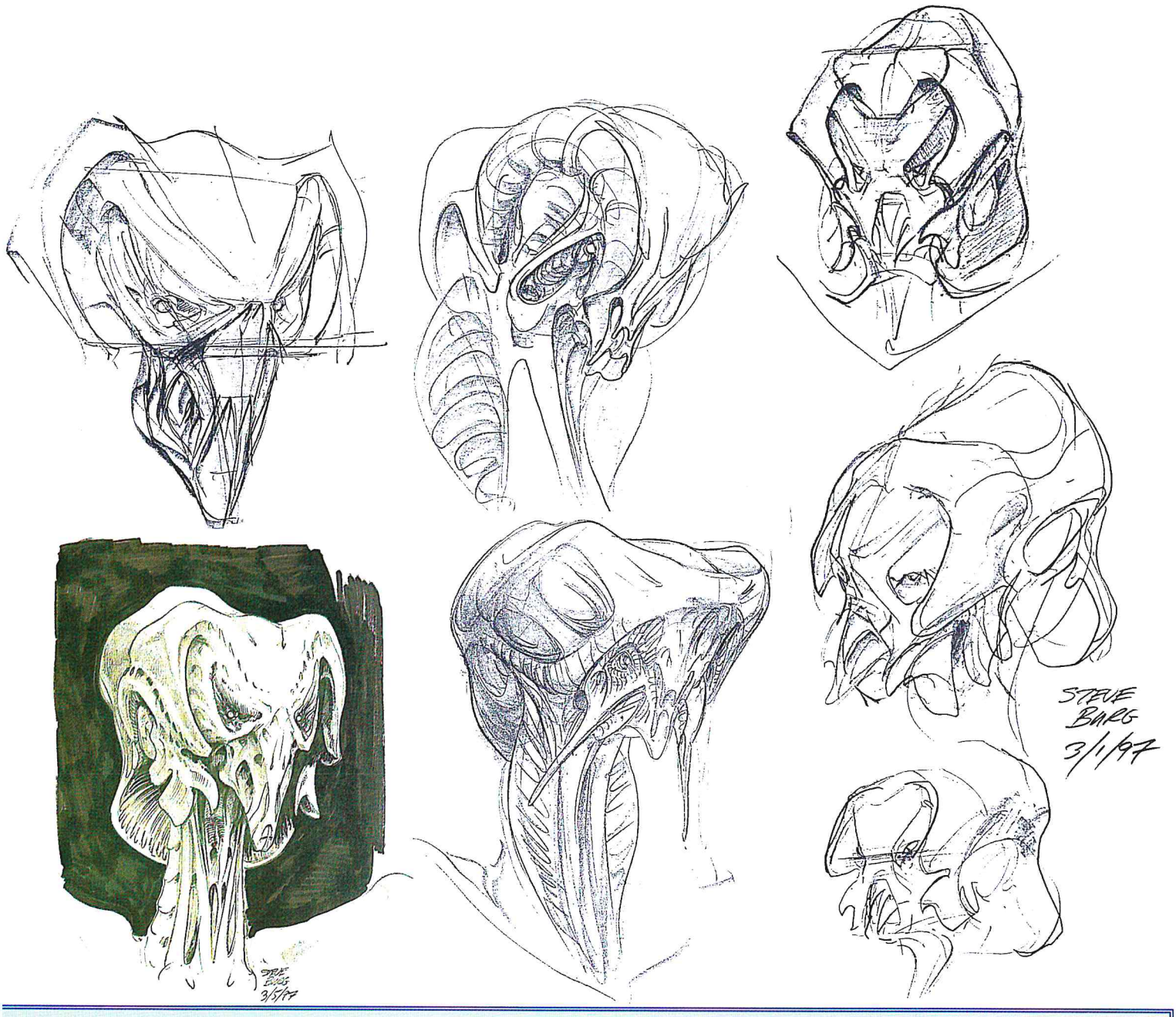
"The thing about any of these things, it's not like it's any one moment the design suddenly appears. It's more of a process that evolves. There are various people who affect it. Your job is to try to capture the quality that people are looking for in a visual. I think that once this guy got underway he began to take on his own identity. It's really good when that happens. It's almost like these things come out of a fog. It's a gradual thing, but by the end it becomes its unique self. At a certain point, something clicked and everyone started to see what this creature was."

Alternative faces

With the shape more or less finalized, the producers turned their attention to the creature's head. Steve had designed something for the 'fleshing out' stage, but the producer's were concerned that it wasn't alien enough and could be mistaken for a mask, so they asked him to provide some alternatives.

"This was to be an all-CG alien creature," Steve recalls. "No closeups on an animatronic or an actor in prosthetics. Since the head/face

Steve provided John Teska with drawings that showed the creature at full length. By now the legs had been rearranged, so it effectively had two, 'normal' bipedal legs, with a third leg extending out behind it.



Finding a face

With the body shape more or less locked down, Steve produced a series of possible designs showing various alien heads the producers could choose from.

really where the character is expressed, it as not at all surprising that they wanted to valuate several possible directions before ommitting to a more finalized concept. I emember I just sat down and churned out whole bunch of weird alien heads. Some- here in the middle of doing that I started ravitating toward the sort of tripod neck ructure. That seemed like a good way of aking it something that obviously a person ould not be wearing, even if you were in a oseup. I tend to think in terms of mechan- al devices when I design, and the neck urned into a sort of a flight simulator thing. That seemed to click with everybody. Out of all of the heads, they picked two or three that were similar to each other: sort of variations on a theme. They decided that was the direction they wanted to go."

Putting it together

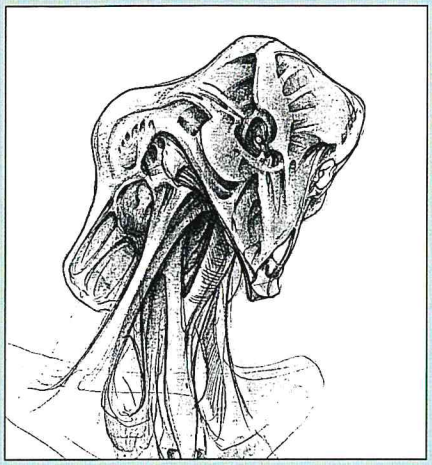
Having designed the head, Steve simply had to connect it to the torso, which, he says, thanks to the upper body's relatively humanoid shape, wasn't particularly difficult. "Although it is an alien creature there are still very strong similarities to the human form. Aside from the weird legs, it's a very humanoid body. There's a natural cavity between the shoulders. It was just a matter of maintaining the style through the body, putting muscles under the skin that were kind of like what you saw in the head and extending that through the torso."

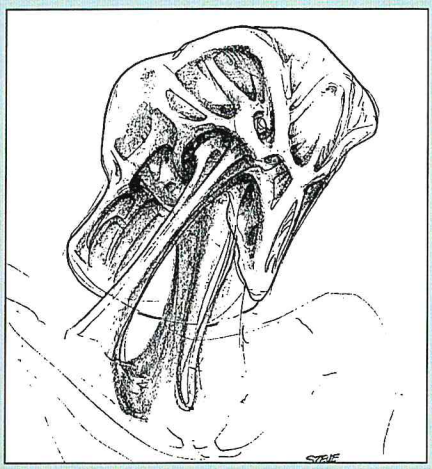
When Steve had finished work, his drawings were handed on to Foundation's John Teska, who built the model, turning Steve's concepts into computer-generated reality and changing the *STAR TREK* universe forever.

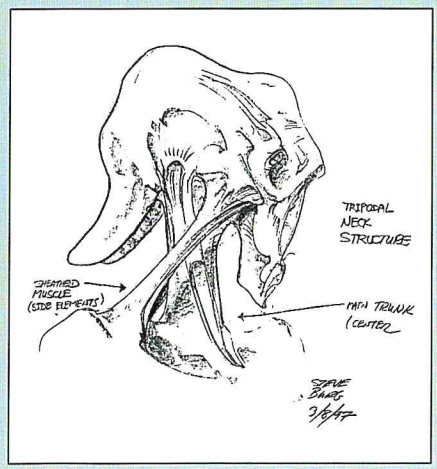
Next month: John Teska talks about building Species 8472.

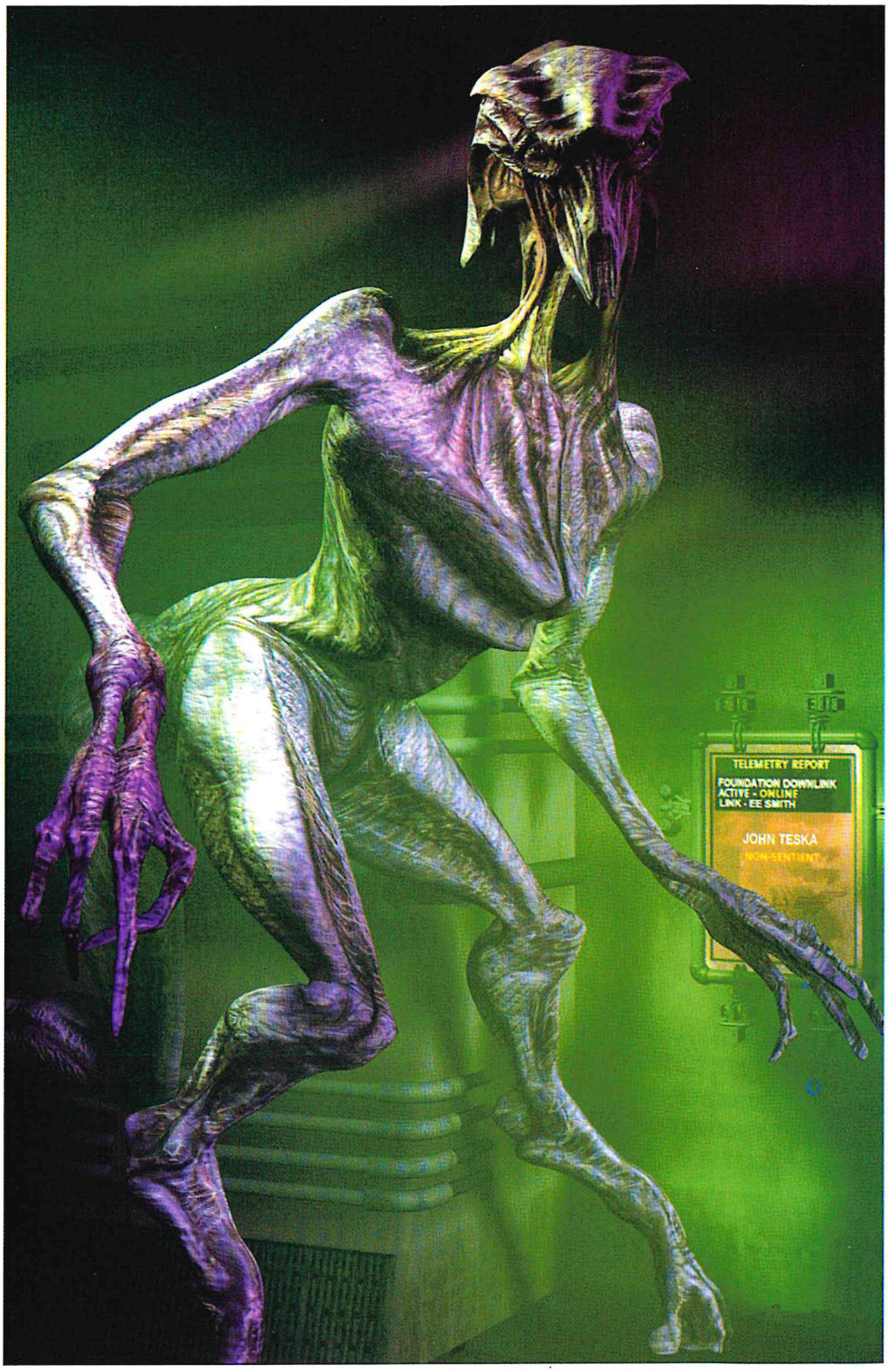
Final shape

The producers didn't choose a single head but picked several similar designs. They were given to the CG artist John Teska, who finalized the design.





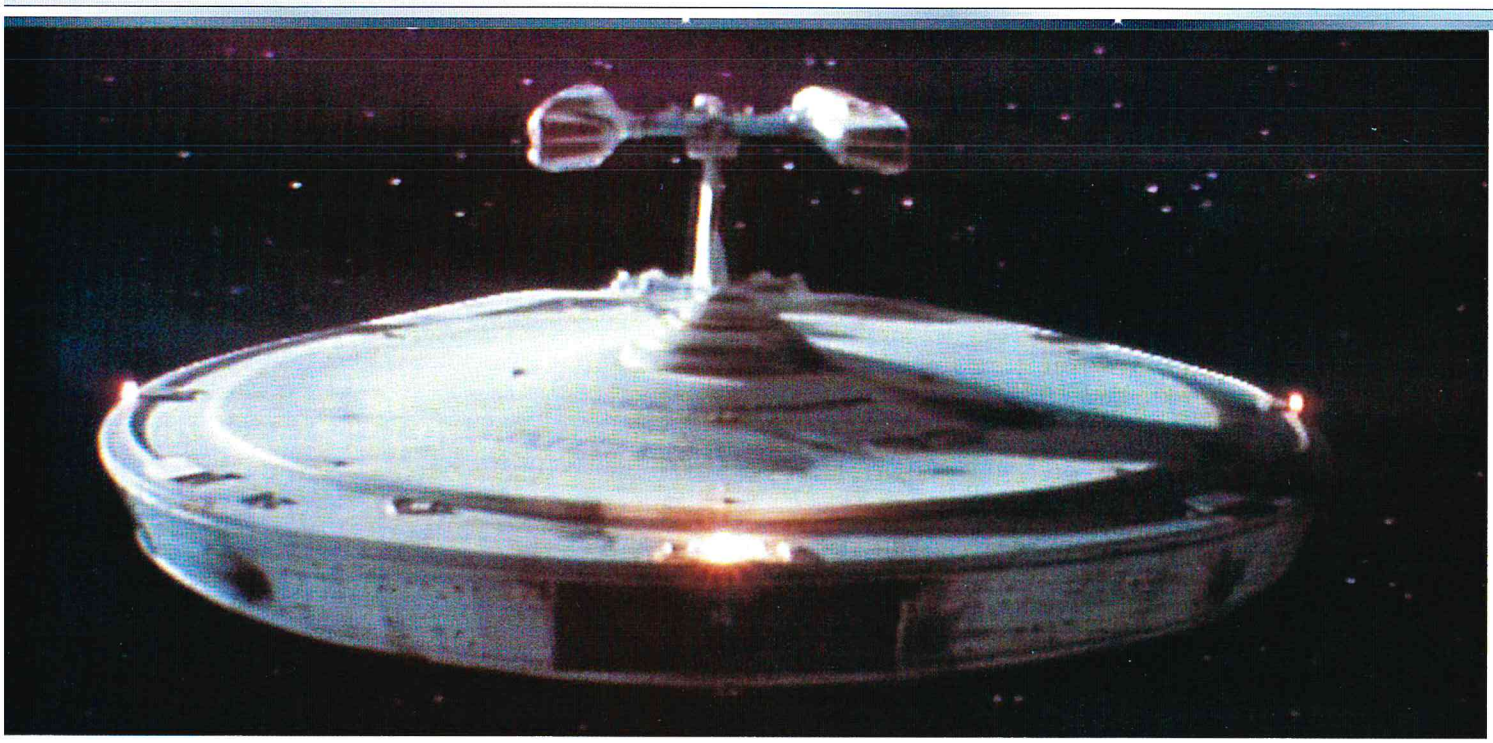




The finished article

It took John Teska a week to build the CG model of Species 8472, which Steve describes as "absolutely amazing."

riefing: U.S.S. STARGAZER NCC-2893

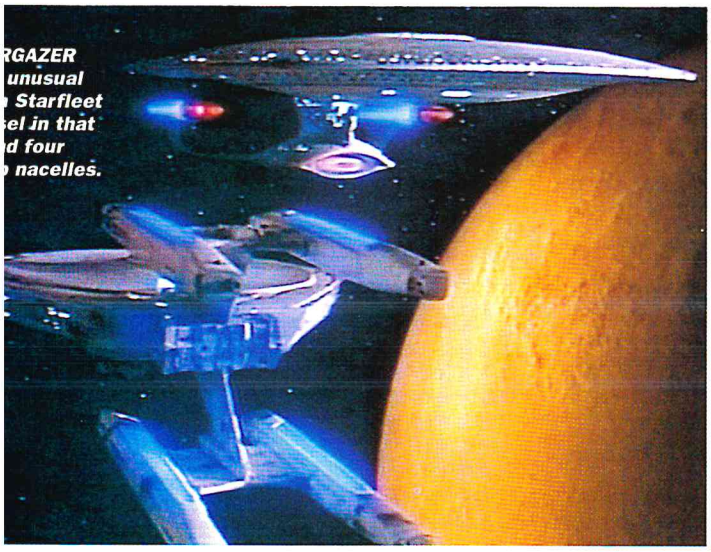


U.S.S. STARGAZER

The *U.S.S. Stargazer NCC-2893* was a *Constellation*-class starship that for much of its service life was commanded by Captain Jean-Luc Picard.

he *Constellation*-class *U.S.S. Stargazer NCC-2893* was primarily designed for deep space exploration and defen- patrol duty. The *Stargazer* only slightly shorter than a *titution*-class vessel, such as *J.S.S. Enterprise NCC-1701,* ts appearance resembled that of *Miranda*-class ships in that it did not have a secondary or engineering hull and its warp nacelles were attached to a spar at the rear of the saucer section.

Unusually for Starfleet vessels, the *Stargazer,* like all *Constellation*-class ships, was equipped with four warp nacelles; two were mounted on a pylon above the command saucer, and two hung below.



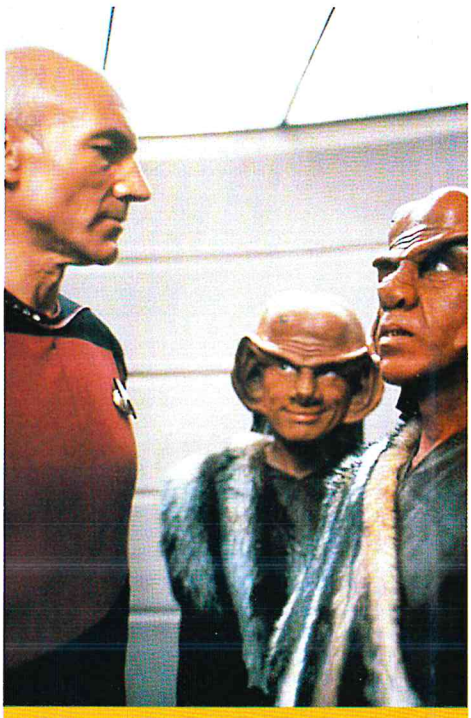
RGAZER unusual Starfleet sel in that d four nacelles.

The *Stargazer* was capable of reaching warp 9, and its warp engine was installed vertically. It was also fitted with fusion reactors and Avidyne impulse engines that were constructed at the Yoyodyne facility at the Copernicus shipyards on Luna.

The *Stargazer* carried standard Starfleet weaponry, including phasers and photon torpedoes. It was capable of firing six photon torpedoes in a single spread, and was protected by powerful defensive shields.

Colorful history

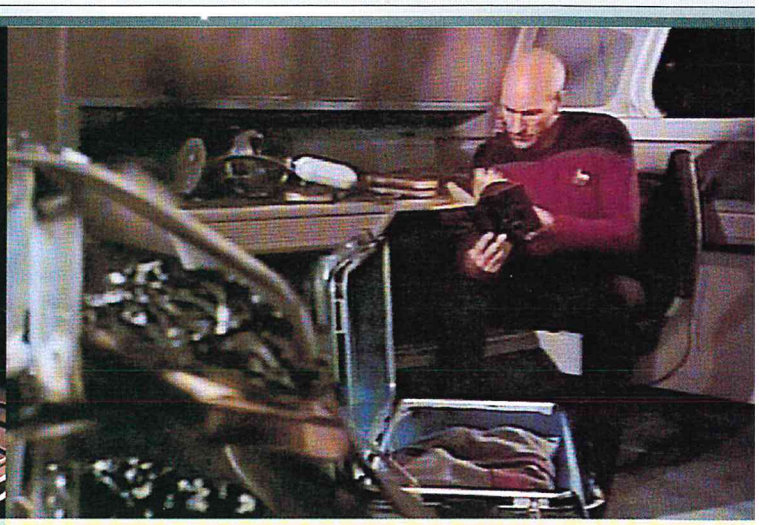
In 2333, the then Lieutenant Jean-Luc Picard took charge of the *Stargazer* after the captain was killed, and, in recognition of the leadership qualities he displayed, he was offered the permanent command of the ship. He was just 28 years old at the time, making him the youngest captain in the fleet. The *Stargazer* remained



The Ferengi DaiMon Bok reunited Captain Picard with his former ship, the STARGAZER, in 2364.

During its mission of exploration the STARGAZER encountered a species known as the Chalnoth.

Phillipa Louvois was the prosecuting attorney in Captain Picard's court-martial case.



Captain Picard's return to the STARGAZER was an emotional event, and he soon found himself sifting through the debris and reminiscing about the 22 years he spent commanding his first starship.

under Picard's command for the next 22 years.

The *Stargazer*'s history is similar to that of many Starfleet ships, consisting mainly of exploration and establishing contact with other races. In 2354, the ship encountered a lawless species known as the Chalnoth on the planet Chalna. On another occasion, during the exploration of Sector 21503, the *Stargazer* was attacked and forced to flee from a Cardassian warship.

Abandoned ship

The *Stargazer*'s service came to an abrupt end in 2355 when it was traveling at warp 2 through the Maxia Zeta system. An unidentified ship, later learned to be Ferengi, rose from a deep moon crater and fired twice from close range. With the *Stargazer*'s shields failing, Picard improvised, employing what has since come to be known as the 'Picard Maneuver': using his warp drive with pinpoint accuracy, he caused the *Stargazer* to appear to be in two places at once. This tactic allowed the Federation ship to use six photon torpedoes to destroy the attacker, but at a high cost to itself: the *Stargazer* was badly damaged, and Picard ordered all hands to abandon ship. The crew, in Picard's own words, had to "limp through space in shuttlecrafts for weeks" before they reached safety.

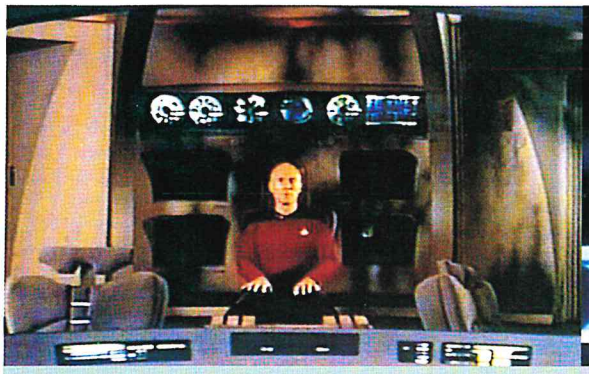
As is standard procedure following the loss of a starship, Picard was court-martialed. The prosecuting attorney in the case was Phillipa Louvois, with whom Picard had previously had a romantic affair, but the trial did not end in a conviction and Picard was cleared of any wrongdoing.

This was not, as might be expected, the end of the story. Nine years after the incident that had become known as the Battle of Maxia, Ferengi DaiMon Bok met Picard in the Xendi Sabu system and presented him with the hulk of the *Stargazer*. Bok claimed to have found it adrift in space on the far side of the star system.

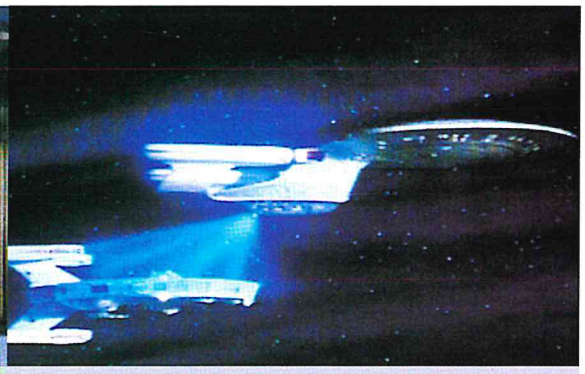
Aftermath

Commander Data found a *Stargazer* log entry that seemed to suggest that the ship Picard fired upon did not attack first, but was under a flag of truce, and the fire on the bridge of the *Stargazer* was supposedly caused by an accident in engineering. Though Picard knew the log was false, it still led him to question whether he did the right thing nine years earlier at Maxia. Using their technical expertise, Data and conn officer Geordi La Forge proved that the log was a fake, and had been created by DaiMon Bok in an act of revenge as the commander of the destroyed Ferengi vessel was his only son.

Responding to Picard's request a Starfleet tug met with the *Enterprise* and towed the *Stargazer* to *Xendi Starbase Nine*.



The bridge of the STARGAZER was far smaller than that of Captain Jean-Luc Picard's next command, the U.S.S. ENTERPRISE NCC-1701-D.



After the encounter with DaiMon Bok, the ENTERPRISE towed STARGAZER to a rendezvous point with a Starfleet tug that then took the vessel to XENDI STARBASE NINE.

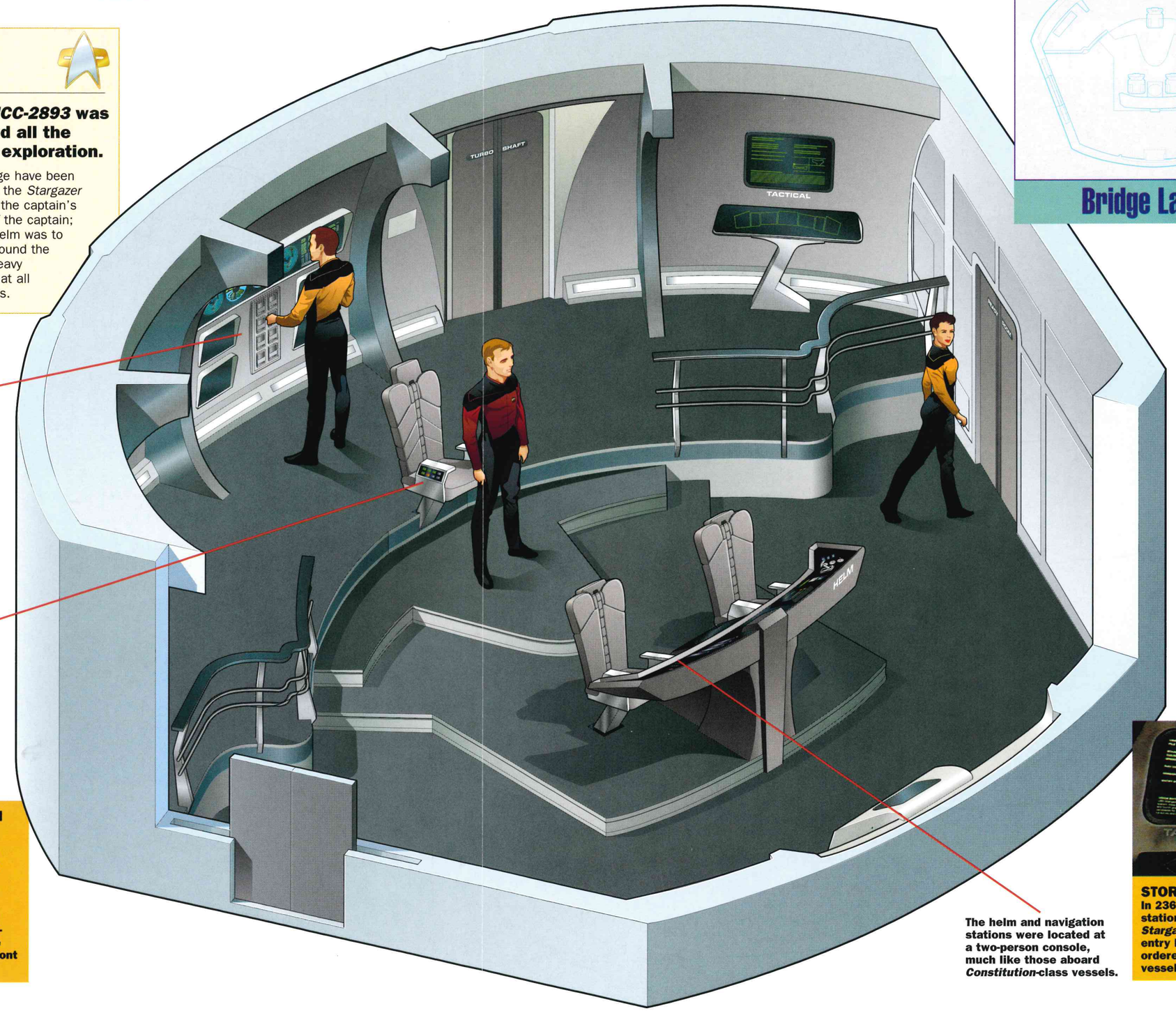
STARGAZER Facts

- **The dedication plaque on the bridge of the *Stargazer* bore the motto 'To bring light into the darkness.'**
- **Captain Picard is not the only member of the *Enterprise*'s crew to have served on a *Constellation*-class ship; when Picard first met Geordi La Forge the future chief engineer was an ensign on the *U.S.S. Victory NCC-9754* under Captain Zimbata.**
- **Other *Constellation*-class vessels include the *U.S.S. Constellation NCC-1974*, the *U.S.S. Hathaway NCC-2593*, the *U.S.S. Gettysburg NCC-3890*, and the *U.S.S. Magellan NCC-3069*.**

Main Bridge

The bridge of the *U.S.S. Stargazer NCC-2893* was small and spartan, but still contained all the necessary systems for a mission of exploration.

Over their years of service, various designs of bridge have been fitted to different *Constellation*-class vessels, but the *Stargazer* bridge had the usual Starfleet configuration, with the captain's chair in the center. Two duty stations were in front of the captain; navigation was front right of the captain's position, helm was to the left. Personnel stood while on duty at stations around the perimeter bulkhead, which was supported by dark, heavy buttresses. One unusual feature of the bridge was that all duty stations were clearly named in large white letters.



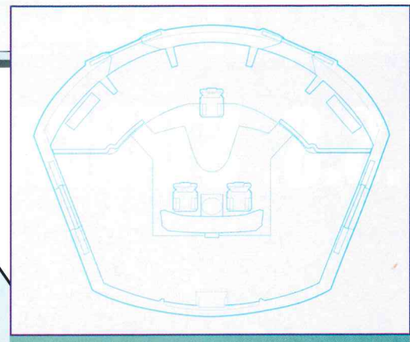
The engineering station housed the controls for the fusion generator and monitored the rest of the vessel's power systems.

The captain's chair included a set of folding armrests that could be brought down over the lap to secure the occupant during combat, or if the vessel experienced severe spatial conditions.

DESIGNATION
Many of the bridge stations were labeled as to their purpose in large, white capital letters. The word 'helm' could clearly be seen on the left-hand side of the station at the front of the bridge.

The helm and navigation stations were located at a two-person console, much like those aboard *Constitution*-class vessels.

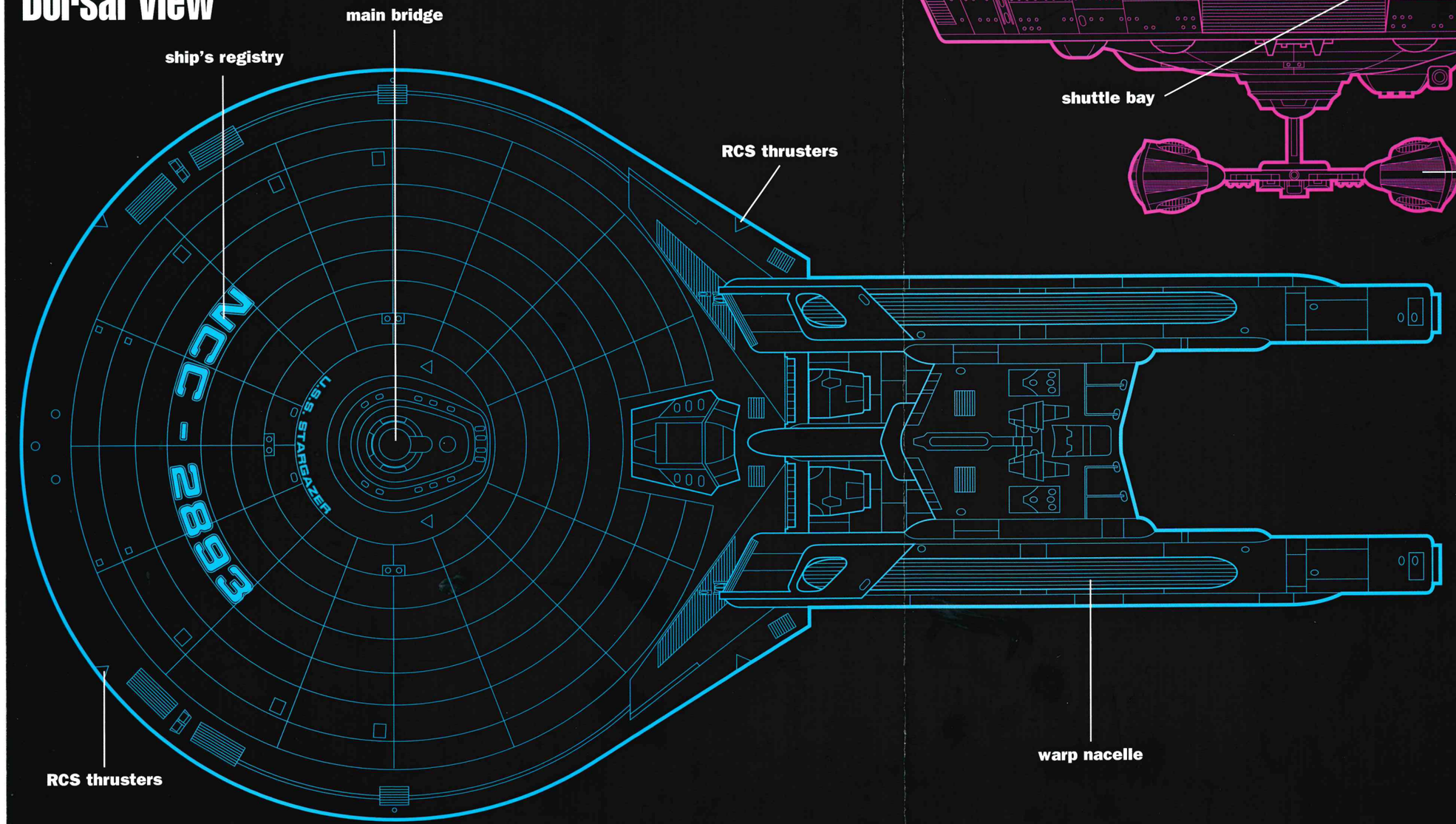
STORED LOG ENTRIES
In 2364, Data used the tactical station on the bridge of the *Stargazer* to access the last log entry before Captain Picard ordered the evacuation of the vessel in 2355.



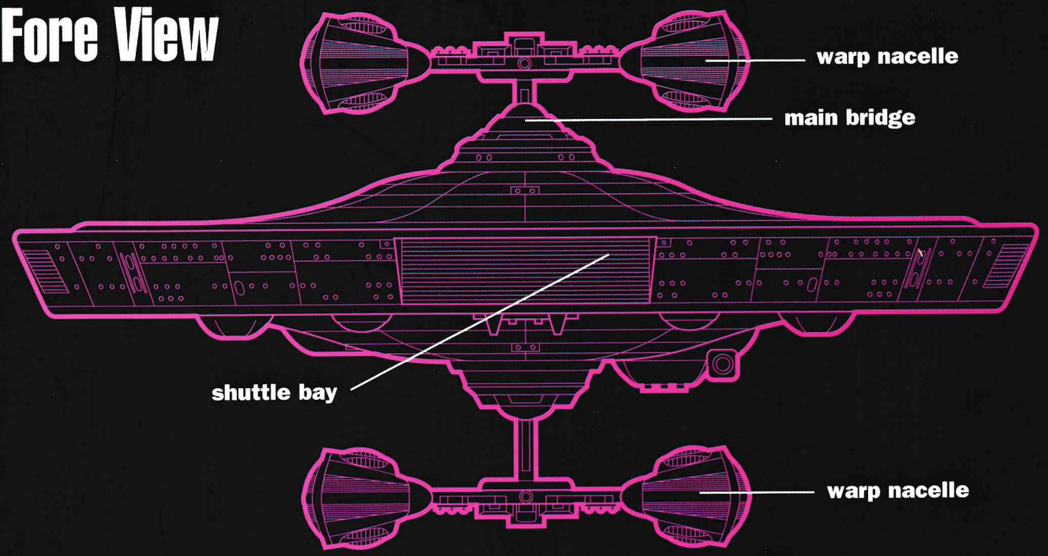
Bridge Layout

U.S.S. STARGAZER

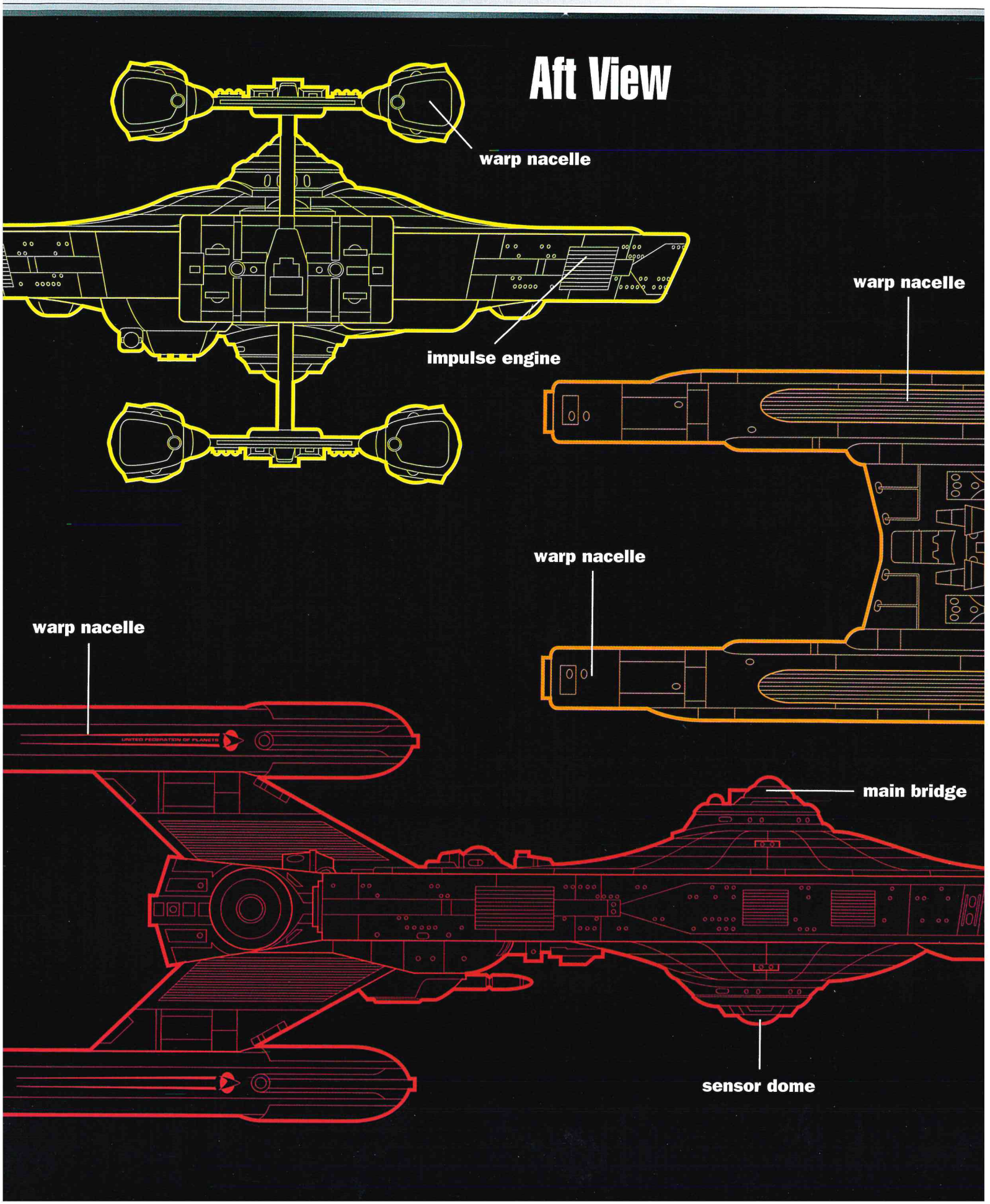
Dorsal View



Fore View

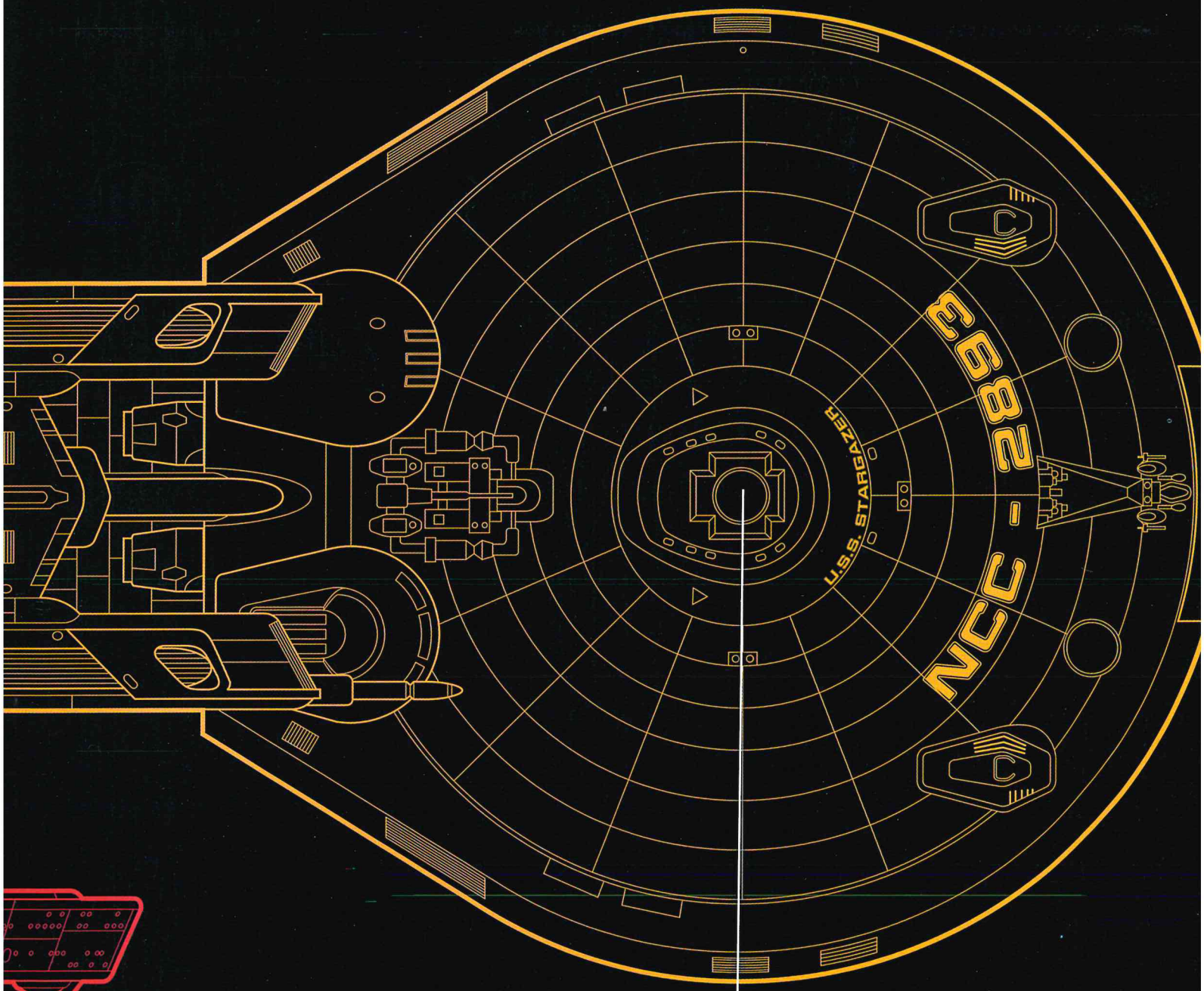


Starboard View


Aft View
warp nacelle
impulse engine
warp nacelle
warp nacelle
warp nacelle
UNITED FEDERATION OF PLANETS
main bridge
sensor dome

U.S.S. STARGAZER NCC-2893

Ventral View



main bridge

CONSTELLATION-Class Fleet Listings

***Constellation*-class starships first entered active Starfleet service in the 2280's, and are still in use nearly a century later.**

The most noticeable feature of *Constellation*-class starships is the presence of four warp nacelles, rather than the sual two. The extra nacelles ıake these vessels particularly well suited to long-term deep space exploration missions and border patrol duties.

Constellation-class starships have Avidyne impulse engines, fusion reactors, and a top speed of warp 9. They are also equipped with a large shuttlebay, located at the front of the ship, and a sensor dome situated underneath the saucer section.

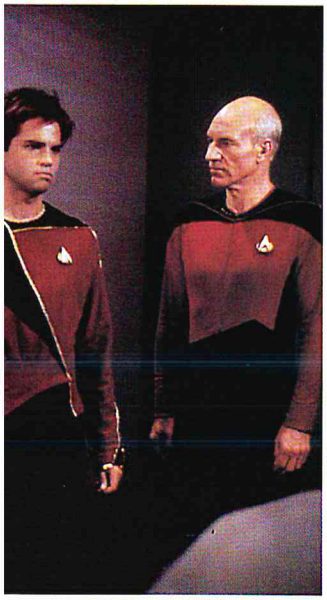
U.S.S. CONSTELLATION

In 2371, the *U.S.S. Constellation NCC-1974* was sent to *Deep Space Nine* to retrieve an abandoned Jem'Hadar infant, which rapidly grew into an aggressive adult. However, by the time the *Constellation* arrived at *DS9* the Jem'Hadar had escaped to the Gamma Quadrant.

In 2374, the *Constellation,* along with the *U.S.S. Defiant NX-74205,* was dispatched to search for survivors from the destroyed *U.S.S. Honshu.* Among those awaiting rescue were Captain Benjamin Sisko and Gul Dukat.

The abandoned Jem'Hadar child was due to be transported to STARBASE 201 by the CONSTELLATION.

The CONSTELLATION rescued Captain Sisko from an increasingly insane Gul Dukat.



U.S.S. GETTYSBURG

The *U.S.S. Gettysburg NCC-3890* was the last ship commanded by Captain Mark Jameson prior to his promotion to admiral. His exemplary service record was tarnished when Captain Picard discovered that the officer once violated the Prime Directive.

Mark Jameson's Starfleet career included the command of the GETTYSBURG.

U.S.S. MAGELLAN

Under the command of Captain Conklin, the crew of the *U.S.S. Magellan NCC-3069* visited Arkaria Base. In 2369, Captain Jean-Luc Picard learned from Commander Calvin Hutchinson that Conklin gave a moving poetry reading during his time on the base.

Commander Calvin Hutchinson of Arkaria Base has fond memories of a poetry reading given by Captain Conklin of the MAGELLAN.

U.S.S. HATHAWAY

The *U.S.S. Hathaway NCC-2593* was built by Yoyodyne Propulsion Systems at the Copernicus Ship Yards on Luna, and launched in 2285. After many years of service, the *Hathaway* was decommissioned and abandoned in the Braslota system. It later returned to service under the temporary command of Commander William Riker in 2365, when the *Hathaway* was used to teach Starfleet personnel how to overcome a severe tactical disadvantage when facing a superior ship. The subsequent battle simulation, supervised by master strategist Sirna Kolrami, proved that a ship was only as good as the crew that commands it.

The 80-year-old HATHAWAY survived a battle simulation and an encounter with the Ferengi, thanks to Commander Riker's leadership skills.

The bridge of the HATHAWAY was in a state of disrepair when it was used for training purposes.

The STARGAZER was crippled in a battle with the Ferengi in 2355, and was assumed destroyed until DaiMon Bok returned it to Picard in 2364 as part of a plan to discredit the captain.

U.S.S. STARGAZER

When Jean-Luc Picard took command of the *U.S.S. Stargazer NCC-2893* at the age of 28, following the death of the vessel's previous captain, he became the youngest captain in Starfleet. Picard was captain of the *Stargazer* until 2355, and during this time the starship played a vital role in deep space exploration, encountering many new races. Not all its meetings were friendly, however, and an incident that occurred while traveling through the Maxia Zeta System caused Picard and his crew to abandon the ship. It was later learned that the *Stargazer* was fired upon by a *Ferengi Marauder,* which Picard destroyed. Nine years after this clash, Picard was presented with the remains of the *Stargazer* by a vengeful DaiMon Bok, who accused Picard of murdering his son, the commander of the destroyed Ferengi ship. Picard proved his innocence, and the *Stargazer* was then towed back to *Xendi Starbase Nine.*

U.S.S. VICTORY

Under the command of Captain Zimbata, the *U.S.S. Victory NCC-9754* was sent to the Class-M planet Tarchannen III in 2362 to investigate the disappearance of 49 people from a Federation outpost. Before being posted to the *U.S.S. Enterprise NCC-1701-D,* Geordi La Forge served as an ensign aboard the *Victory* and was among five crew members who were infected with an alien DNA strand while conducting an away team investigation into the Tarchannen III mystery. It was later learned that the alien DNA caused a transformation in the host body, turning the victim into a reptilian humanoid. Dr. Beverly Crusher saved La Forge, and one other member of the *Victory* away team, before the transformation was completed.

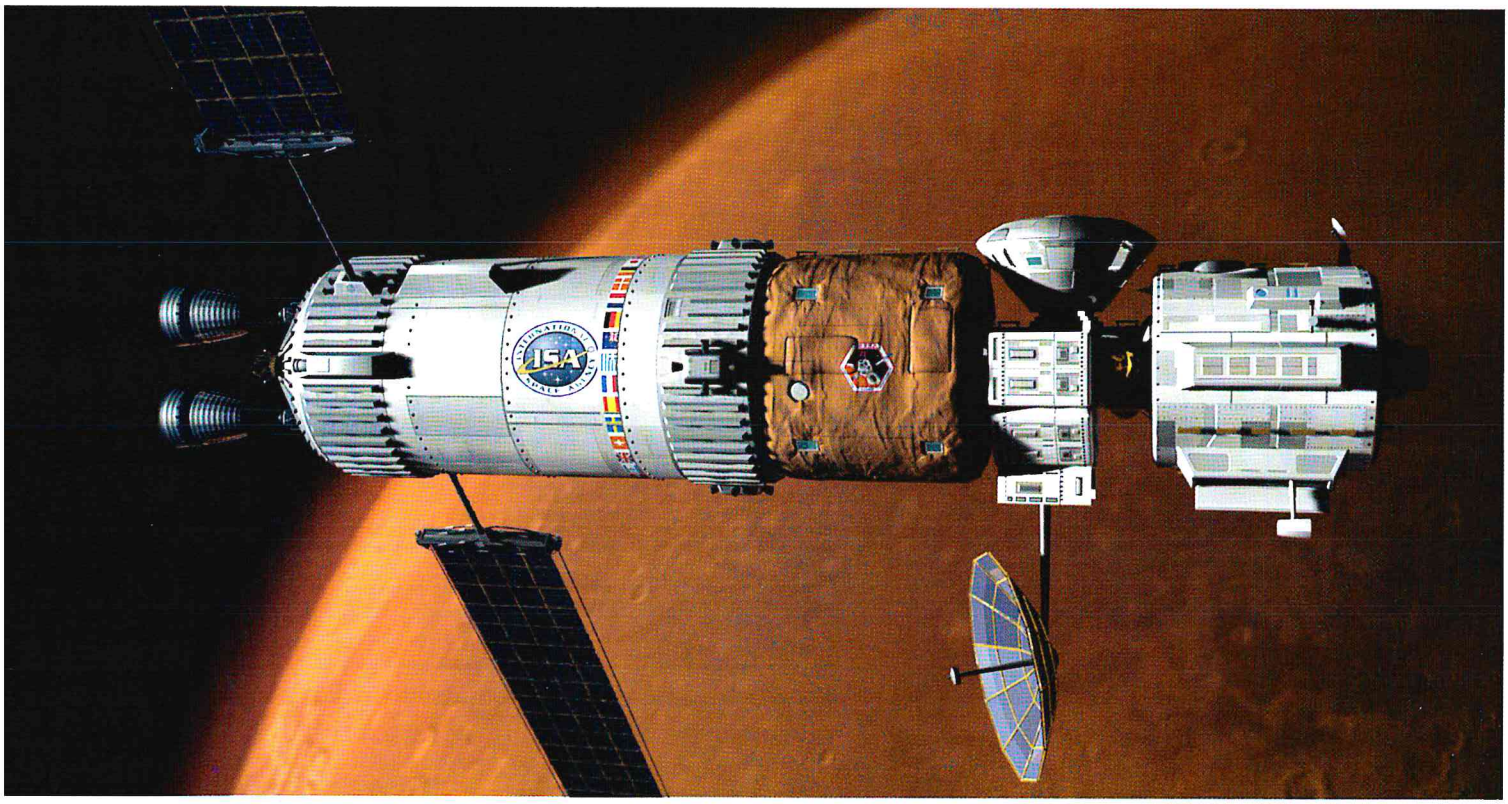
Susanna Leijten and Geordi La Forge were serving on the VICTORY when they were infected by alien DNA on Tarchannen III.

Five members of the VICTORY crew felt compelled to return to Tarchannen III, where they metamorphosed into glowing reptilians.

by Rick Sternbach

Designing ARES IV

Normally *STAR TREK*'s ships are from the distant future, but *Ares IV* was something much more familiar – a 21st century Mars mission.



n science fiction the future has always been the domain of intriguing 'what if' events and extrapolated technology. In *STAR TREK*, we've lived to see the real world catch up and accelerate beyond the ion that first entertained us in the late 0's, but we still find ourselves trying to ss what the near future will be like. In *IR TREK: VOYAGER*'s sixth season, we a glimpse of Earth's space program in 2030's in the form of the *Ares IV*.

lid ground

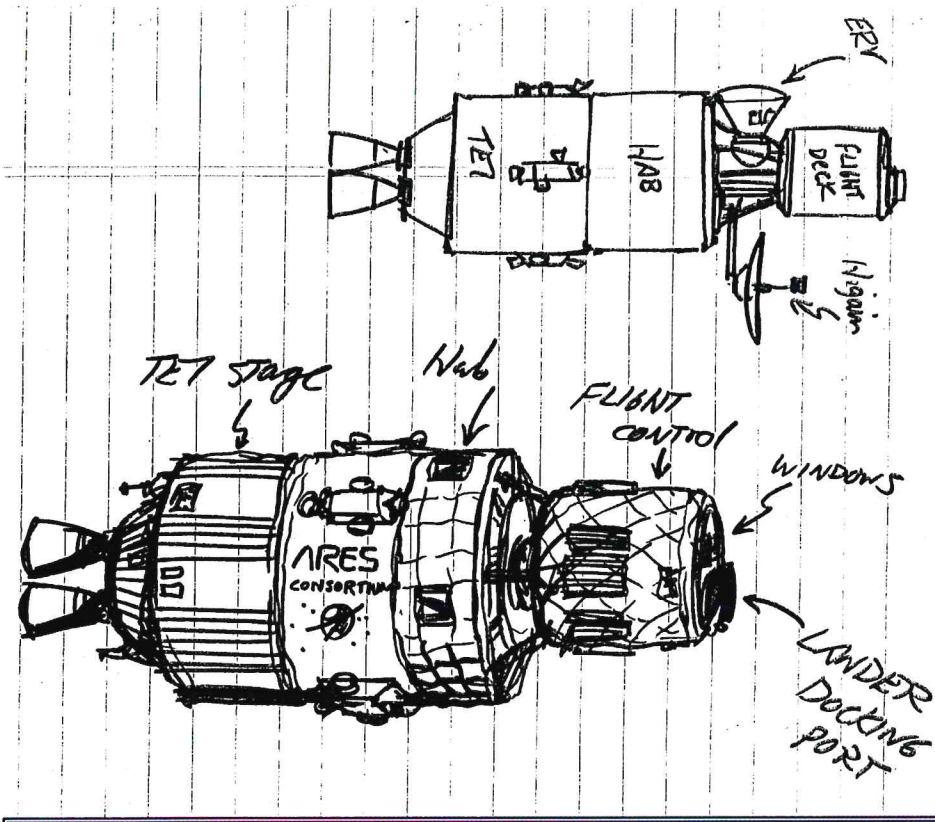
Ve have a pretty good notion of what uits us in space operations in the next ade, with the International Space Station 3) and unmanned exploration of the nets. Will we actually see humans land on Mars by 2032, the year in which 'One Small Step' takes place? That's a very large question mark, but in the *VOYAGER* art department we were able to make good guesses about the capabilities required, and what may have preceded the *Ares IV* mission.

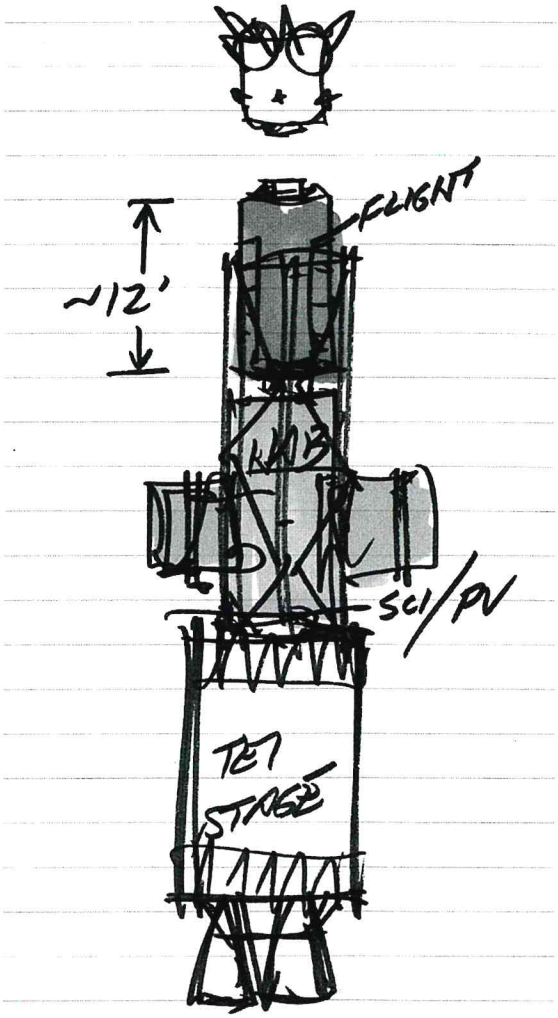
The ARES IV mission patch was designed by Michael Okuda and Wendy Drapanas.

Mission to Mars

In an homage to the Apollo lunar landings, 'One Small Step' featured a Mars orbiter piloted by Commander John Kelly, and a landing crew of two on the surface. The name *Ares IV* implied three earlier landing or orbiting missions; by most estimates each taking some 18 months to get out, explore, and return.

While current NASA Mars mission studies don't include a crewed orbiter, 50 years of



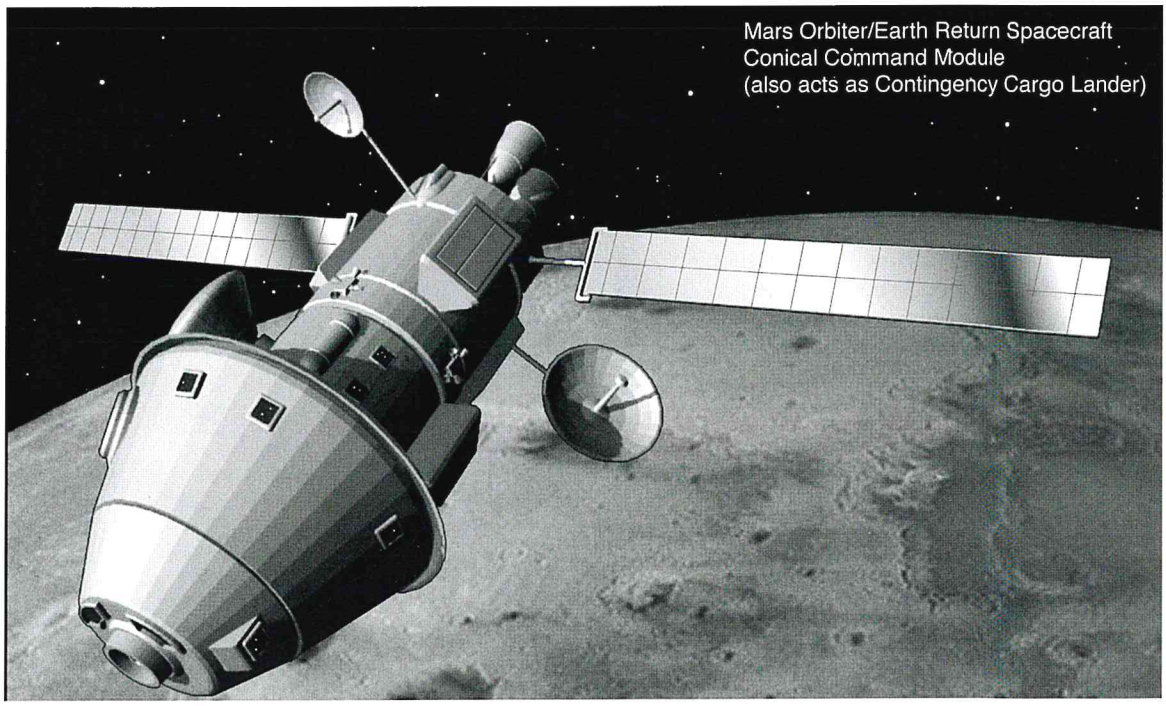


Early sketches

Rick has immersed himself in contemporary space travel, and has a pretty good idea of what a Mars orbiter would look like, so he produced only a few quick sketches.

Computer concepts

After Rick had worked out the basic elements *Ares IV* would need, he built a low-resolution computer model. At this stage, his design featured a conical command module; this was later replaced with the cylindrical module on the finished ship.



Mars Orbiter/Earth Return Spacecraft
Conical Command Module
(also acts as Contingency Cargo Lander)

Behind the Scenes

ublished Mars spacecraft studies allowed me o assemble a plausible exterior design that ould sustain three people over tens of illions of kilometers.

Some basic assumptions drove the look of ie ship: by the late 2020's we should have a uclear thermal rocket (NTR) engine, high-fficiency fuel cells and solar photovoltaic rrays, a heavy-lift booster to get at least 80 ietric tons per launch into Earth's orbit, and fe support equipment and protocols to allow umans to survive long periods in micro-ravity.

Orbital assembly

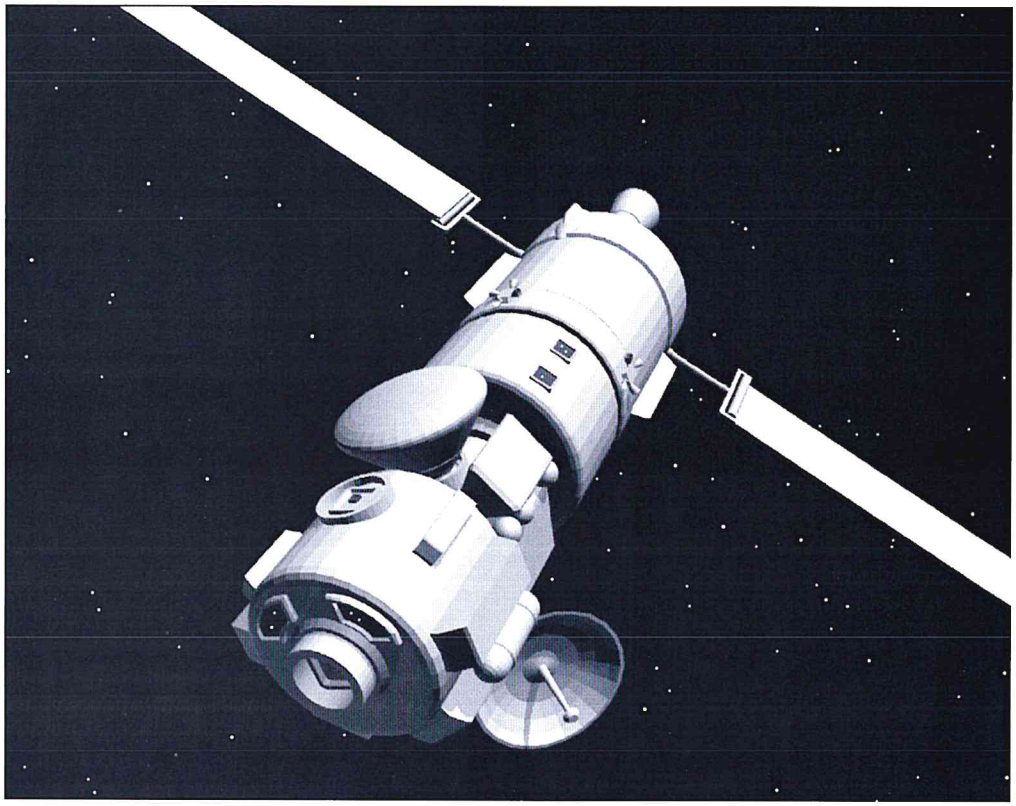
Ares IV had no centrifuge or gravity genera-ors to counter bone and muscle loss. The asic diameter was pegged at 27 feet, the ame as today's Space Shuttle external fuel ank, allowing a shuttle-type booster to launch ie parts for assembly in orbit. *Ares IV* could equire as many as 10 assembly flights before eaving orbit.

The command module from which John elly monitored the mission, and the major et piece for the episode, was patterned after urrent space station modules. Set designers im Earls and Greg Hooper, graphics esigners Mike Okuda and Wendy Drapanas, nd I dug into research on the ISS, the uttle, and Apollo to develop the hardware apes, colors, and signage likely to be used n an international Mars flight. Riding herd as production designer Richard James, nd set decorator Jim Mees pulled together ie techy NASA dressing of seats, control anels, hoses, and the like. NASA image alleries on the Internet, books on the shuttle, SS, and Apollo program blueprints were ll studied.

Practical interior

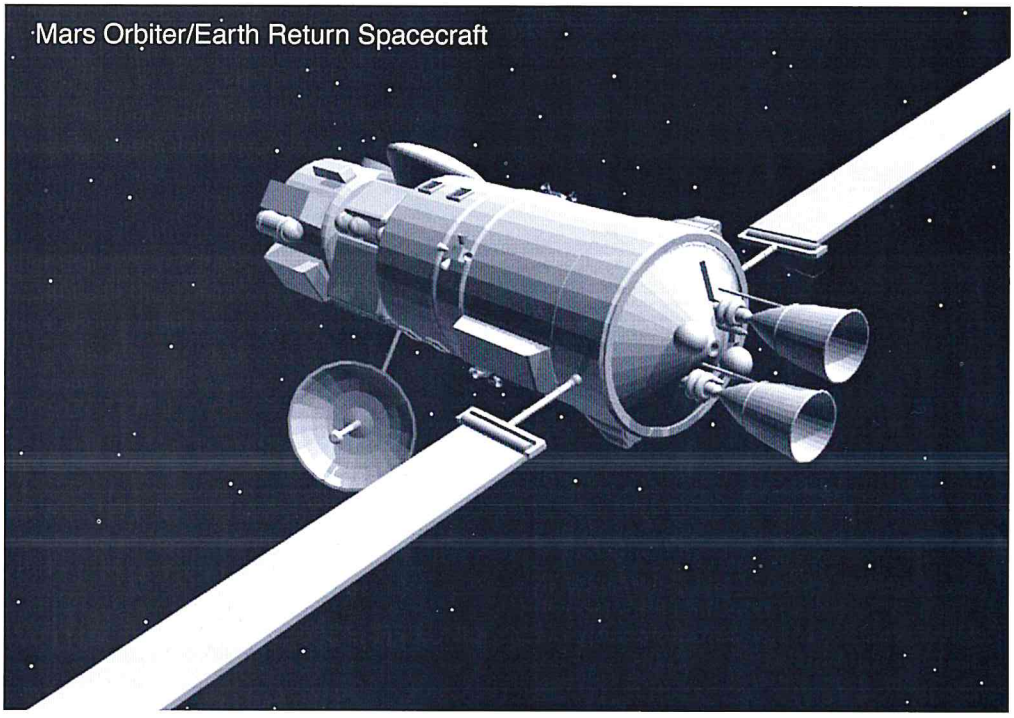
Initially set on the Martian surface, the riters switched the action from a lander to n orbiter. Tim Earls worked up set sketches f the cockpit area, and I developed the xterior. My sketch stage was fairly short, iven the logical, building-block nature of ie hardware. A few doodles evolved into mple CG shape sketches, and then the lueprint stage began.

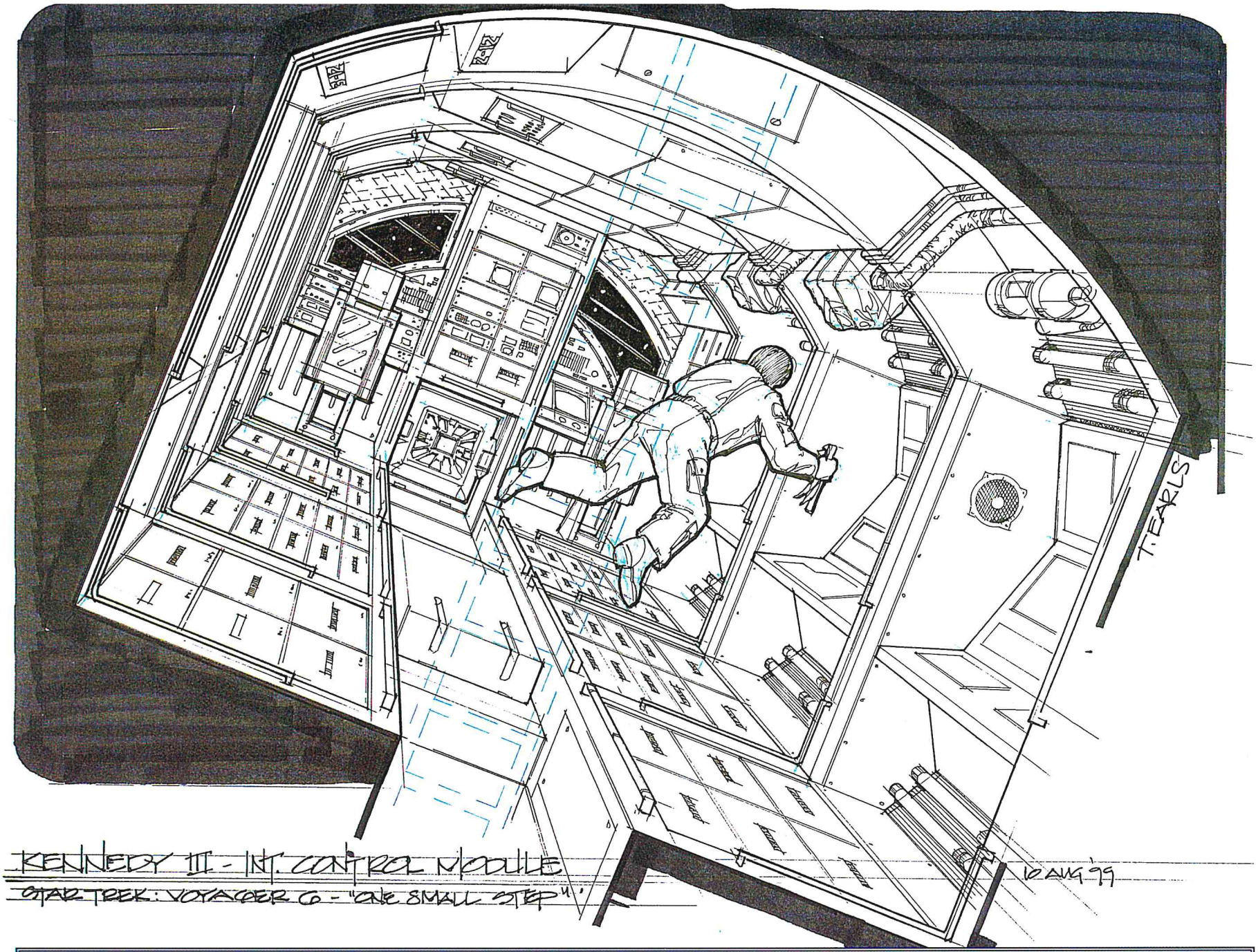
Adding the external details was similar to dding them to any major Starfleet vessel; verything had a distinct shape and function. he outer shell was given ISS-type micro-ieteoroid shield plating, EVA (spacewalk) andrails, com and radar antennae, docking ghts, hatches, and the new multi-spectral nager, a forerunner of Starfleet's long-range



Workable spaceship design

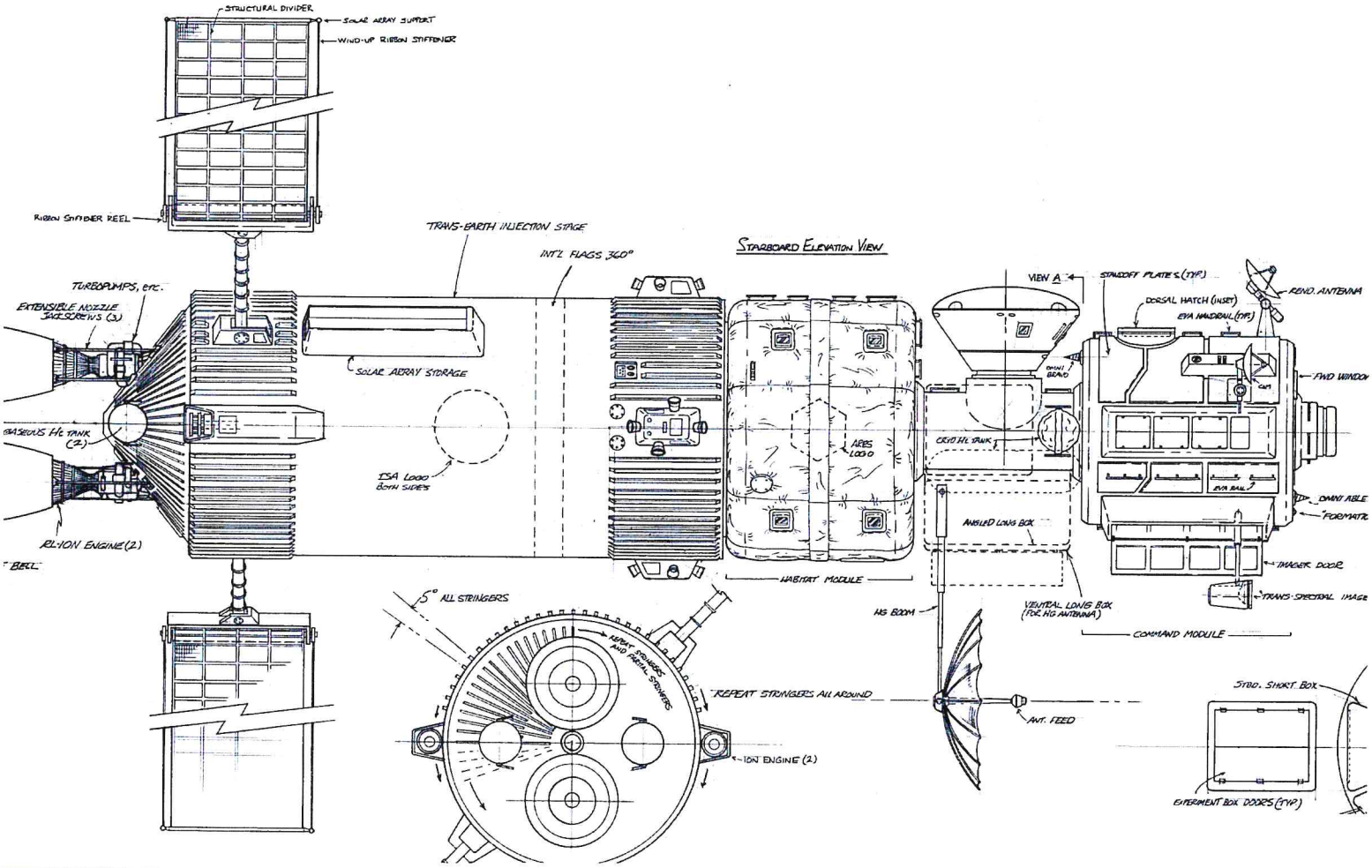
Rick was determined to ensure that *Ares IV* would be capable of making the journey to and from Mars, so he equipped it with nuclear engines and solar panels.





Inside the control module

Tim Earls's design for the control module was inspired by a mock-up of the real space station, which he once visited in Huntsville, Alabama. The room was designed without a real 'up' or 'down.' There were handrails on every surface, and, in zero gravity, the drawers could be in the floor or the ceiling.



Detailed blueprints

Rick prepared these detailed blueprints, which were sent to Foundation Imaging. The model was built by Koji Kuramura, who, knowing that Rick was something of an expert on the space program, followed them even more closely than usual.

ısors and main deflector dish. Various other ɔeriment packages were also affixed to the ll. Components common to the interior d exterior, like the forward windows and cking hatch, would be integrated into the ɛntual CGI model.

ɔgical components

In the *Ares* scheme of things, it's possible ıt Marsnauts, Kumagawa and Novakovich ıuld have performed a rendezvous and cking of the lander with the command ɔdule, and transferred themselves and face samples inside. Then, as with Apollo, lander would have been discarded before trip back to Earth.

A connecting tunnel led to the unseen bitation module and an Earth Return hicle (ERV) derived from the Apollo ɔsule. On the set, we saw a bit of the tunnel ough an open hatch on the aft flight deck. ɔund the periphery of the tunnel were additional equipment boxes, deliberately reminiscent of the cargo modules of the old *DY-500* (Khan's ship in 'Space Seed'). A large com antenna deployed from here was pointed at Earth, though before subspace radio message lag times of 10 minutes or more were normal. The antenna owes its size to a combination of lightweight graphite structural spars and a flexible, metallized mesh.

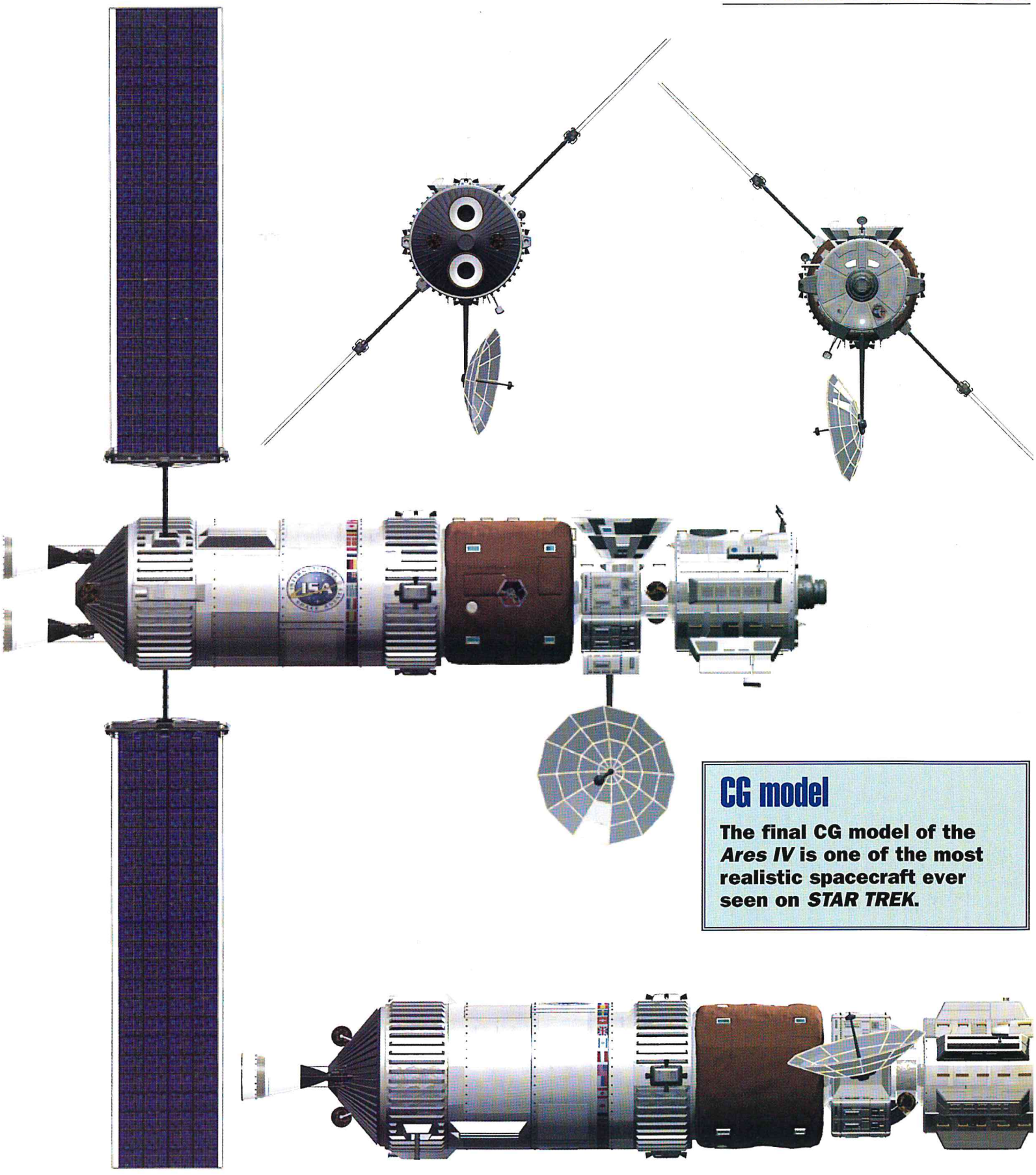
The hab, swaddled in deep orange insulation blankets, had two decks and all the comforts of home. Though appearing overly large for only three crew members, psychological studies point to a need for increased personal space and windows on long flights. Food, water, breathing gas storage, as well as efficient recycling equipment and computer hardware, would be in the hab.

The hab was attached to a large propulsion section known as the Trans-Earth Injection (TEI) stage. This stage, designed to get *Ares IV* home, consisted of a liquid hydrogen fuel tank, two nuclear rocket engines, two ion sustainer engines, and a set of four reaction control system (RCS) thruster quads.

Most of the propulsion gear we know on *STAR TREK* evolved directly from these systems. Even warp cores run on cryogenic deuterium, a slushy cold isotope of hydrogen, and its antimatter cousin. Starships rely on more powerful RCS thrusters for low-speed maneuvering.

Missing elements

The TEI stage also sports two contingency solar panels, borrowed from the Hubble Space Telescope, to supplement electrical power produced by onboard hydrogen-oxygen fuel cells. What we don't see attached to *Ares IV* are two larger sections, the Mars Orbit Insertion (MOI) stage, and Trans-Mars Injection (TMI) stage below that. Both would be collections of fuel tanks, engines, that were jettisoned along the way.



CG model

The final CG model of the *Ares IV* is one of the most realistic spacecraft ever seen on *STAR TREK*.

Behind the Scenes

Coincidentally, when the blueprint was early complete, Dr. Bruce Murray, former irector of NASA's Jet Propulsion Laboratory, topped by the art department with science onsultant Andre Bormanis. Murray, a lead cientist on many of JPL's Mars missions, hecked out the ship and declared, "Works or me!" Having known him from the time I orked on 'Cosmos,' I was pretty certain he asn't just kidding.

Details, details, details

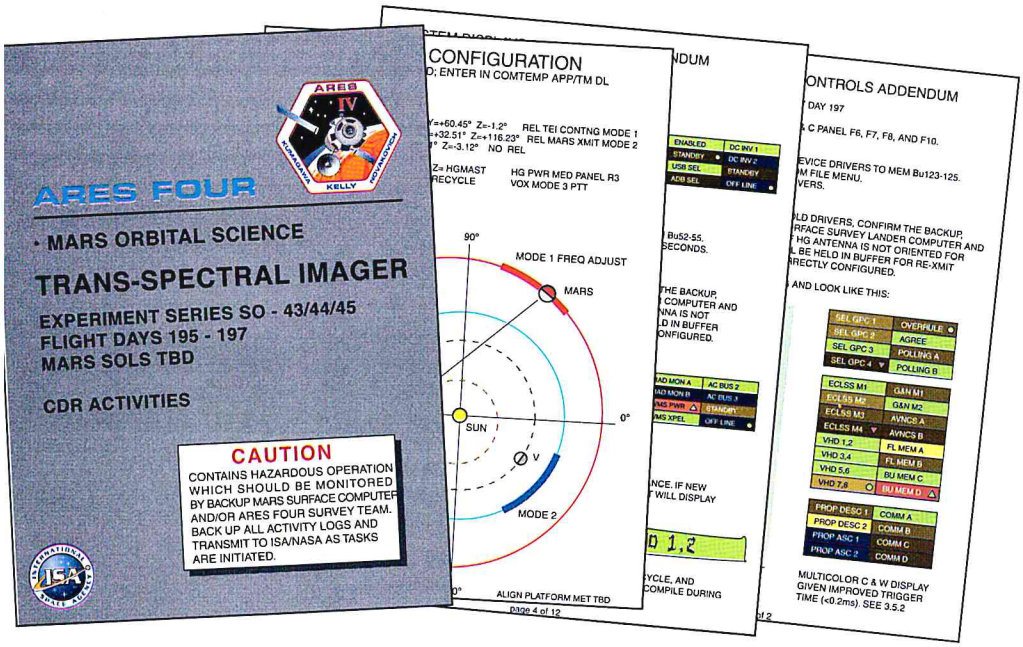
While I prepped the exterior details for oundation Imaging to build the CGI version, ie set design work and construction roceeded. Consoles full of contemporary witches and buttons were rented from Modern Props and worked into the flight eck. Surplus ejection seats became flight ouches. Jim Van Over and Denise Okuda versaw video graphics and playback monitor sues. Plywood, masonite, and aluminum ere transformed by the special effects shop nd the mill into storage lockers, experiment ations, handrails, and hatches. Paint samples ere mixed and approved. Lighting fixtures, a dder, and foam pads adorned the cabin. We reated realistic sticky warning and instruction labels for walls and hatches, and squares of Velcro, like on ISS, went everywhere to hold things like mockup flight manuals. *Ares IV* began to look very, very real.

During filming, Greg Morris was floated on a rig to give the illusion of zero g as *Ares IV* floated over Mars, and suffered the travails of being swallowed by the graviton ellipse. The camera was pitched and rolled to enhance the weightless feel, and some props were floated by on monofilament.

Foundation built the CGI ship to specs in both intact and damaged conditions. Mars surface texture maps were applied to the CG planet model for the ship flyby. Visible along the hab and TEI fuel tank were the *Ares IV* mission patch and 'International Space Agency' logo, as well as the flags of the participating nations.

Historic step

In this way the story of the *Ares* program reinforces our sense of a united Earth exploring space. 'One Small Step' adds to what we already know about the future history of Zefram Cochrane, discovery of intelligent life off the planet, Starfleet, and the voyages of heroic ships and captains.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Spaceship manuals

Rick worked with Wendy Drapanas of the scenic art department to design these convincing manuals for the *Ares IV*, which are based on real NASA documents.

FURTHER READING

The following books and Internet sites will give you a good start in learning and discovering more about the prospects for longterm space flight and the exploration of Mars:

'Mars: Uncovering the Secrets of the Red Planet'
by Paul Raeburn and Matt Golombek
National Geographic Society, 1998
ISBN: 0792276140

'Island in the Sky: Building the International Space Station'
By Piers Bizony
Aurum Press Limited, 1996
ISBN: 1854104365

http://cmex-www.arc.nasa.gov
The Center for Mars Exploration, hosted by NASA's Ames Research Center, features links to Mars maps, mission studies, educational materials, and more.

http://www.msss.com
Malin Space Science Systems is responsible for the operation of the Mars Orbiter Camera (MOC) aboard the Mars Global Surveyor spacecraft; the site features thousands of close-up images of Mars, including those thought to show evidence of liquid water.

http://planetary.org
The Planetary Society, founded by Drs. Carl Sagan, Bruce Murray, and Louis Friedman, is devoted to education and awareness of the solar system (and beyond!). It holds exhibitions called Planetfest during major exploration missions, and conducts research projects such as an upcoming solar sail flight.

http://spaceflight.nasa.gov/mars/reference/hem/hem1.html
NASA has posted a number of pages covering recent Mars mission studies, including 1997's Human Exploration of Mars Design Reference Mission. The 1998 addendum contains a number of illustrations of spacecraft and boosters similar in technology to what we designed for the *Ares IV*.

http://marssociety.org
The Mars Society, an organization formed to promote the exploration of Mars, holds annual conferences and is constructing an Arctic research habitat to act as an analog for a Mars base.

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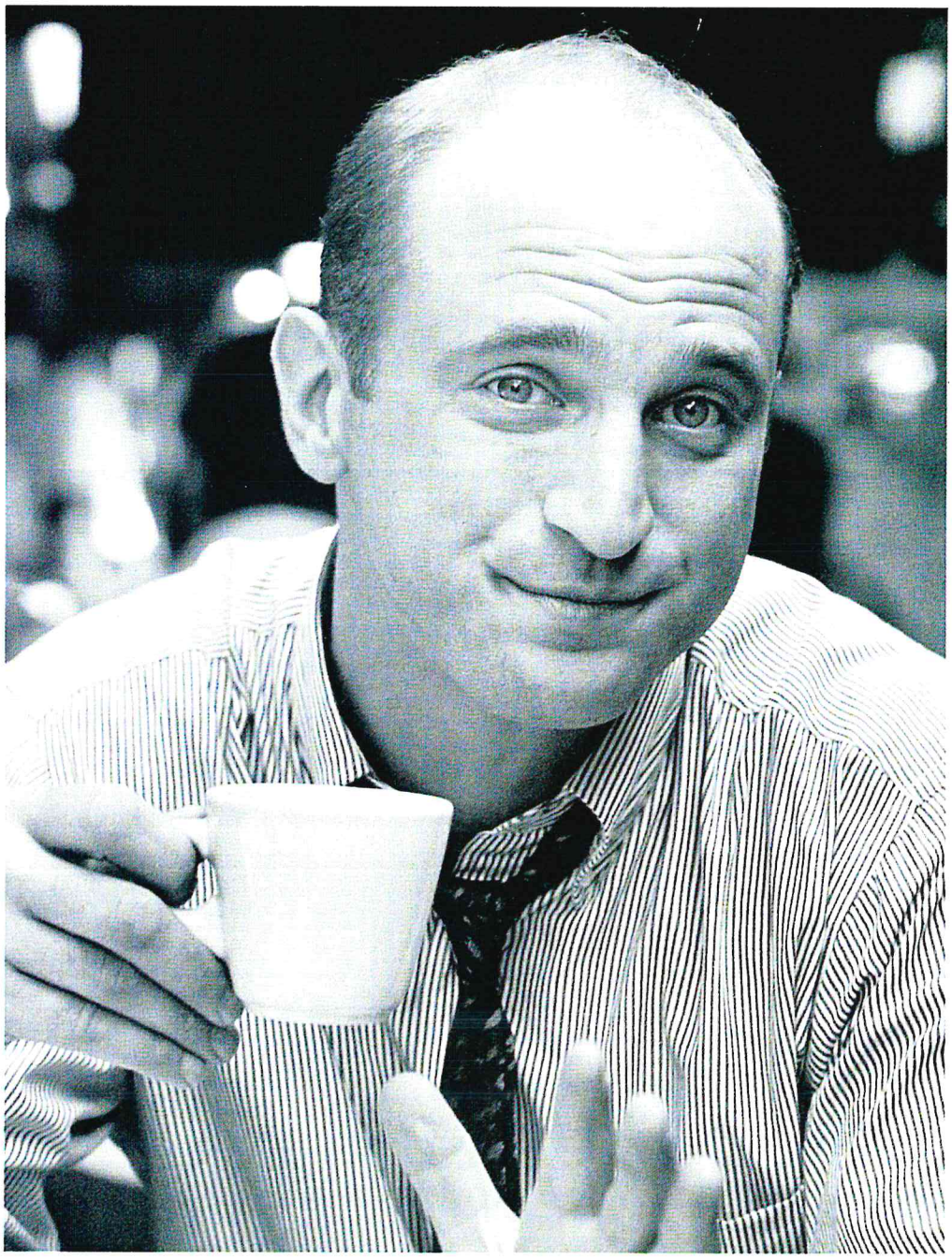
Eric Menyuk

Eric Menyuk recalls his role in *STAR TREK: THE NEXT GENERATION* as the mysterious Traveler, who recognized young Wesley Crusher's special abilities long before his crewmates did.

Playing the Traveler in three episodes of *STAR TREK: THE NEXT GENERATION* was a highlight of Eric Menyuk's acting career – and it helped him to get over the disappointment of failing to win the role of Data, for which he auditioned several times. "I went in for the first time and auditioned, and basically was told they weren't interested. Then a couple of weeks went by and they said they had changed the concept of the character, so I went in a number of times after that.



Auditioning as Data

"The last time I remember I walked on to the Paramount lot with Brent Spiner! We walked over to the trailer together and spent a few minutes with the director of the pilot episode, and then went in to audition. It was funny; every time I went in there were more and more people, and by that last time the room was packed! It was all a bit daunting for me because I had grown up on the original *STAR TREK* series and absolutely loved it; I'd actually gone to conventions when I was in junior high in Boston and had seen Gene Roddenberry there, and now to be auditioning for him was pretty thrilling. So I loved that, and ultimately not getting the role was probably

"I had this concept of playing [Data] a little less human: as an android who wants to be human but is just not getting it right."

The Traveler, and the obsessive and arrogant scientist Kosinski, came aboard in 'Where No One Has Gone Before' to improve the ENTERPRISE's warp drive. The consequences were spectacular.

It soon became clear that the Traveler, rather than Kosinski, was responsible for the ship's incredible journey. His initial attempt to bring it back to normal space was unsuccessful.

one of the bigger disappointments I had in my acting career – but not the biggest!"

Eric has said elsewhere that he would have played the android slightly differently. "Ultimately, I think Brent played it differently than Brent played it in the first season! I think the reason I've said that in the past is because I'm a different person than Brent Spiner is, and any actor brings a lot of themselves to the role. But I think Brent did a spectacular job.

Playing it differently

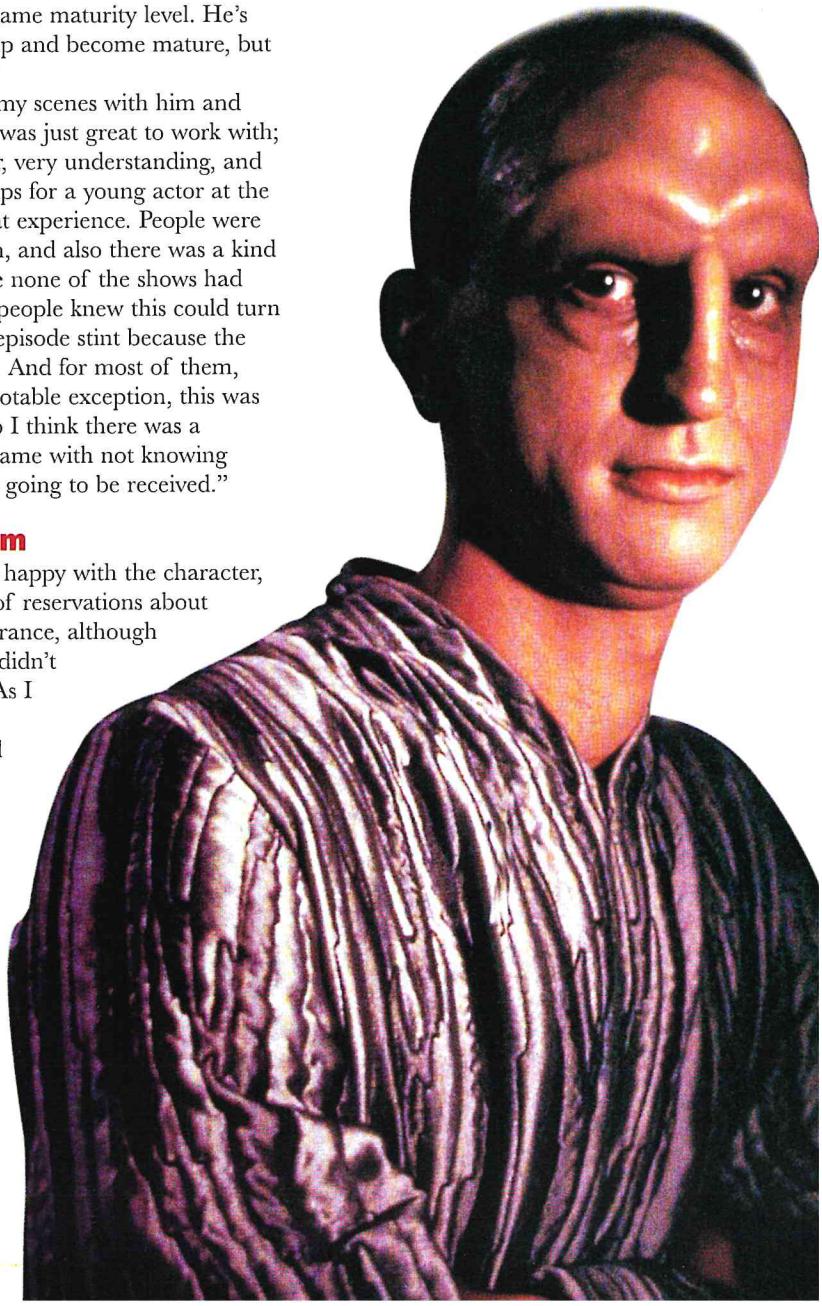
"One of the things they asked me after that last audition was if I would mind shaving my head, and being mostly bald already I had no problem with that. But of course with a bald android and a bald captain it was just way too much skin for them! Anyway, I think that probably, at least at the beginning, I had this concept of possibly playing it a little less human: as an android who wants to be human but is just not getting it right. Brent did touch on that, but I think I would have highlighted it a little bit more. But, like I said, different people, different styles; and, as I also said, Brent did a great job."

The Traveler made three widely-spaced appearances; he was seen for the first time in 'Where No One Has Gone Before.' This time, there was no long audition ordeal. Eric says, "They called me in for the part, and they pretty much gave it to me straight away. At that point none of the shows had aired, and it was a lot of fun because people were still new; they were still developing their characters and working out the little kinks, all this deep actor stuff that kind of falls by the wayside as the years go on. I got along great with everyone; especially, and I'm ashamed to say this, with Wil, who at the time was a little boy, because he and I had the same maturity level. He's obviously grown up and become mature, but I haven't changed!

"I had most of my scenes with him and with Patrick, who was just great to work with; a very giving actor, very understanding, and he had excellent tips for a young actor at the time. It was a great experience. People were having a lot of fun, and also there was a kind of tension because none of the shows had aired, so all these people knew this could turn out to be a seven-episode stint because the thing could bomb. And for most of them, LeVar being the notable exception, this was their big break. So I think there was a nervousness that came with not knowing how the show was going to be received."

Physical form

Eric was mostly happy with the character, but had a couple of reservations about his physical appearance, although the makeup itself didn't pose a problem. "As I have often said, if you've gotta spend four hours in the chair getting latex glued on to your face there's no



Eric enjoyed playing the Traveler, but would have preferred him to look a little more ethereal; he especially disliked the character's stubby fingers.

As usual, Wesley got the brush-off from his fellow crew members and Kosinski. But the Traveler befriended him and realized that he was more than capable; Wesley in turn worried about him when the strain of propelling the ship into a distant galaxy took its physical toll.

one better to spend it with than Michael Westmore. He is a very down-to-earth person, and great to spend time with.

"There was a little bit of a dispute, not between me and Michael – I think it was probably ultimately the producers' decision – but I envisioned the Traveler as being a very ethereal kind of alien and they made a decision to go with these three fat stubby fingers. They were the easiest part of the makeup because they were just rubber gloves that went on and off, but I always wanted long, slender fingers if they were going to do anything at all to my hands."

Attention to detail

Despite that decision, Eric was very impressed with the producers' attention to the character. "Right after I got cast in the role I had Bob Justman, who was the producer at the time, calling me at home to discuss the character and what I thought about it, which in television, I've got to tell you, is unheard of. Normally you go in, you audition, you show up on the set, you do your job, you go home. In that first episode they had just finished another show in which Armin Shimerman had played a Ferengi – I think his first appearance was as a television screen – and I saw him as I was coming in for my fittings and makeup, so we were talking about it and both of us had a very similar experience. The people who had created that show, Gene, Bob, and Rick, were all very interested in making sure that it was done right. An unusual experience, and unfortunately it spoiled me, because after that I was thinking, 'Television is great; people are really interested in your acting,' and no one was after that! It was a big letdown."

Although the Traveler appeared in only three shows, there was a perceptible difference in his demeanor over time. "When I did my first episode I really had a concept of what this alien spent his time doing. For me, he was an intellectual who explored the Galaxy, observing and seeking out special individuals that he sought to mentor and develop. That to me was what motivated him: this phenomenal, driving sense of curiosity. I pictured this race of Travelers who are almost like missionaries. He was so unlike my personality that I really enjoyed playing him as a very mellow, demure character. But on the second show ['Remember Me'] they wanted him to be a little more authoritative: a sort of Obi Wan Kenobi figure. So it did change, and my concept of the character had to adjust to what the scripts called for. But certainly for that first episode I really had a very strong concept of where the character was coming from, what motivated him – and why he liked to wear silver upholstery.

"I like to work out how a character moves, how he physicalizes his surroundings and things like that. As I conceived it, he's a person who almost would rather not be seen; he's very still, he's in the background, he watches, he observes. Again, he's just the opposite of who I am – I love to take over a room, but he wants to fade into the

In 'Remember Me,' Beverly Crusher was trapped in a different reality after an experiment carried out by Wesley went badly wrong. The Traveler and Wesley worked together to bring her back, using Wesley's own mental powers.

"For me, he was an intellectual who explored the Galaxy, observing and seeking out special individuals that he sought to mentor and develop. That to me was what motivated him: this phenomenal, driving sense of curiosity."

"The producers developed real people that the audience could relate to; not only in their regular cast members, but in the guest roles too. They put so much care into the show ..."

woodwork. And when he moves he almost glides rather than walks, as much as I can manage that, being the consummate klutz. And I thought that instead of this silver jumpsuit that he should almost be in a robe. I should have been in a robe, and I should have been on roller skates!" The Traveler's final appearance was in 'Journey's End,' where he invites the troubled Wesley to join him in exploring the Galaxy and making full use of his special skills. "I was on for a very short period, and in fact I don't think I've seen the whole episode!" Eric confesses.

Original series fan

Despite his enjoyment of his *TNG* role, Eric remains a huge fan of the original series above all the other shows. "My first bad experience with Hollywood was not understanding why the show wasn't on the air anymore," he says. "Over the years, of course, the pain and suffering dissolved, but I still have a very vivid memory of that! At that time I think 'The Wild Wild West' was on, and those were my two favorite shows. Science fiction and a western: anything that takes me out of reality. So when both of those went off the air I was a crushed little boy."

Eric's acting career continued successfully alongside and after *STAR TREK*, but he eventually decided to leave show business and became a lawyer. "I had been acting for 10 years and I was actually making a great living, doing mostly commercials, and I always loved the stage; any time I could get on stage I just had the best time. But you can't make a living doing that, and I think what ultimately motivated me was when my wife told me she was pregnant with our first boy. Also, even when I was working, I wasn't having fun; there wasn't the kind of real character development that you experience when you're doing stage work.

"Then I got cast in a film and went to Canada for a few weeks to shoot that, and it was a good role in a fun movie, but I didn't have a good time doing it. Also at the same time I was doing plays at a theater which I had started with some friends of mine, and I became very disillusioned because many of the actors in Los Angeles do theater to showcase for film, and it was very different than my experience growing up on the east coast, where people did theater because they loved theater. So I was feeling that the love that I had had for my craft, for acting, had left me; I'd gotten over the bug. And finally an actor I knew who had had a great deal of success on television hit some hard times; he was around 55 and he couldn't get a job. He was having all sorts of financial stress, and I thought, 'I don't want to be there; I don't want to be 55 or 60 and wondering where my next pay check is coming from.' I wanted a stable life for my family, so I thought I'd better find something else to do!"

In 'Journey's End,' while the ENTERPRISE crew tried to persuade the inhabitants of Dorvan V to resettle, Wesley was troubled and frustrated. The Traveler, in the guise of one of the colonists, encouraged him to undergo a vision quest; later, revealing his true identity, he encouraged Wesley to follow a destiny beyond human reality.

BIOGRAPHY

Eric Menyuk was raised on the east coast, and his early acting career included many stage roles.

On moving to California he continued to work in the theater whenever possible, but was also constantly busy in films and TV. Movies include the 'The Betty Ford Story,' 'Ghost Dad,' 'In My Daughter's Name,' 'Fearless,' 'The Air Up There' (with Kevin Bacon), and 'The Babysitter.' He guested in numerous TV shows; aside from *STAR TREK* he appeared in 'Hill Street Blues,' 'Matlock' (in three different roles), 'Ellen,' 'Cheers,' 'L.A. Law,' 'Married ... With Children,' 'Night Court,' 'Melrose Place,' and 'University Hospital.'

Eric left the acting profession in the mid-1990's and trained as a lawyer. He lives in Los Angeles with his wife and sons.

Enjoying the show

Eric has maintained his connection with *TNG* through appearing at conventions and being in touch with many of the actors, and he liked the show, despite his commitment to the original series. "I really liked *NEXT GENERATION*" he says. "I probably only watched 25 or 30 episodes, but that was a function of time rather than not wanting to watch it. I have to say I loved nearly every one I've seen, mainly because the cast had developed such wonderful characters and watching them do anything was a thrill. The producers developed real people that the audience could relate to: not only in their regular cast members, but in the guest roles too. They put so much care into the show early on, and I think it paid off."

Dr. Bashir

Julian Bashir is one of Starfleet's leading medical doctors, thanks largely to the genetic enhancements he underwent as a child.

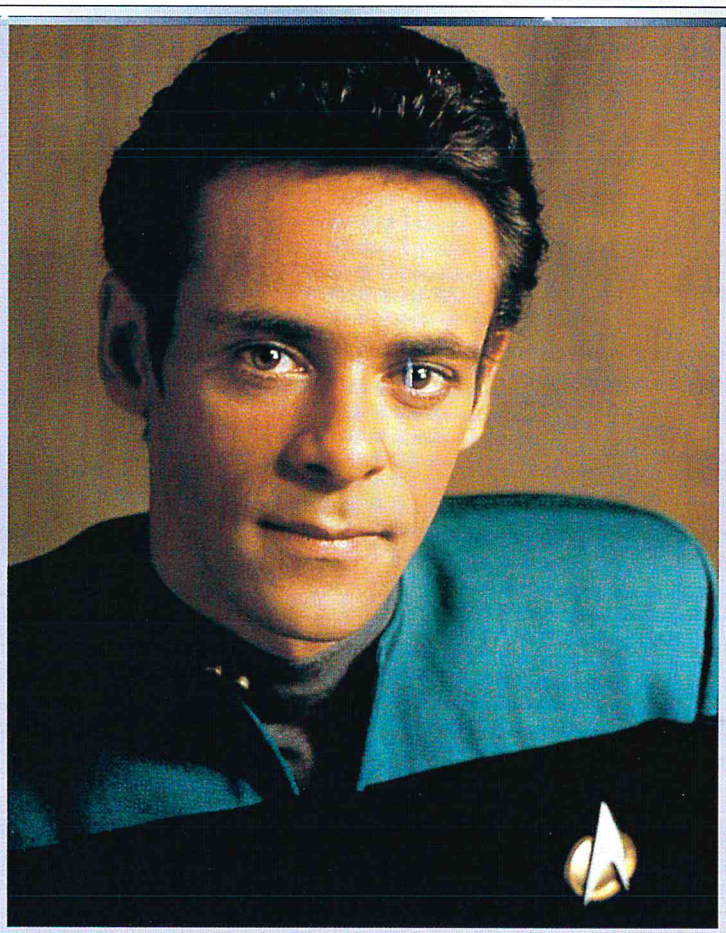
Julian Subatoi Bashir was born in 2341 to Richard and Amsha Bashir, and his family are distant relatives of the 5th-century Earth poet Singh el ashir. His father was a minor ederation diplomat, while his reat-grandmother, Watley, also erved in Starfleet.

Bashir's interest in medicine egan at the tender age of five hen he stitched the leg of his eloved teddy bear, Kukalaka, ack on. At six years of age, owever, 'Jules,' as his parents all him, was small r his age, physi- ally awkward, nd not very bright; in the first grade he was still struggling to tell a dog from a cat, while other pupils were learning how to read, write, and use a computer. The young boy did not fully understand what was happening, although he did realize that he was steadily falling behind his classmates, and he sensed he was a disappointment to his parents.

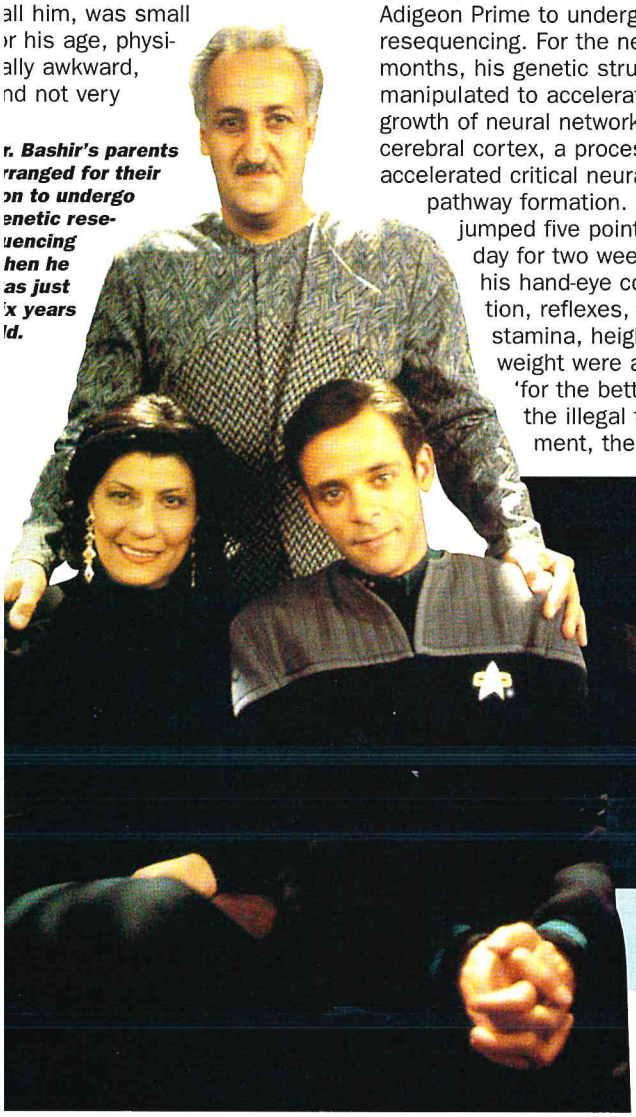
Improved model

Just before Bashir's seventh birthday, his parents took him to Adigeon Prime to undergo genetic resequencing. For the next two months, his genetic structure was manipulated to accelerate the growth of neural networks in his cerebral cortex, a process called accelerated critical neural pathway formation. His IQ jumped five points every day for two weeks and his hand-eye coordination, reflexes, vision, stamina, height, and weight were all altered 'for the better.' After the illegal treatment, the now genetically enhanced Julian became a star pupil and never looked back. He excelled in everything he tried, but secretly felt like a fraud.

When Julian was 10 years old, he was on Invernia II with his father when a massive ionic storm hit. They came across a sick Invernian girl of about Julian's age while waiting out the storm. As soon as the weather cleared, Richard went in search of help, but by this time it was too late. Julian sat there, watching helplessly as the girl died. When his father returned the next day with a local, the



Dr. Bashir sought adventure after he graduated from Starfleet Medical, so he asked to be posted to DEEP SPACE NINE. His time there has been full of incident, and he played a pivotal role during the Dominion War.



r. Bashir's parents ranged for their on to undergo enetic rese- uencing hen he as just x years ld.

Dr. Bashir first displayed an interest in medicine at the age of five, when he reattached the leg of his favorite teddy bear, Kukalaka.

Thanks to his genetic enhancements Dr. Bashir is an excellent racquetball player, as Chief O'Brien found out.

Only one person finished above Dr. Bashir at Starfleet Medical – Dr. Elizabeth Lense.

Bashir's infatuation with Jadzia Dax got out of hand when aliens created a double of Jadzia from desires taken from his mind.

guide informed them that they could have treated the girl with a simple herb that grew everywhere. The fact that he could have saved the girl's life if he had only known about this had a profound impact on the young boy that would, in later years, influence his choice of career.

Varying interests

For a time, though, Bashir's passion was tennis; indeed, he felt he was good enough to make a career out of it until his first major competition when his opponent served first, and he heard the ball bounce past him. The computer announced it was good, and he knew he was in trouble; his talent, as it turned out, lay more with medicine than tennis.

In approximately 2359, Bashir entered Starfleet Academy. There he was captain of the racquetball team – a sport he still enjoys. Among the regular classes Bashir took at Starfleet Medical was pediatric medicine, where he was first in his class. He also took engineering extension classes, focusing mainly on starship operations.

At medical school, Bashir fell in love with a ballerina named Palis Delon. He watched her performances and was amazed by her grace, and thought she had "exquisite feet." They were crazy about each other, but the relationship was destined not to last. When Julian graduated from school, Palis's father, the top administrator for a medical complex in Paris, offered him a job and promised the young doctor he would be chief of surgery within five years. Bashir came very close to giving up his career in Starfleet for the job and Palis, but he turned down the offer.

Bashir came close to graduating first in his class in 2367, but finished second to Elizabeth Lense after he mistook a preganglionic fiber for a postganglionic nerve – something any first year medical student should be able to tell apart. In fact, the error seemed so unlikely it has been suggested that at some subconscious level it was a deliberate mistake. Despite placing second, Bashir's high qualifications still gave him the choice of any job in Starfleet, and in search of adventure he chose to practice frontier medicine on *Deep Space Nine.*

In their early days of serving together, Chief O'Brien was not happy when he was asked to accompany Bashir to a Bajoran village, as he found the doctor over-eager and too talkative.

First impressions

When Bashir arrived at the station in 2369 he was so enthusiastic and talkative that the more seasoned Starfleet personnel, such as Chief of Operations Miles O'Brien, found him irritating. When they were ordered to go to a Bajoran village as part of the Dal-Rok mission, O'Brien unsuccessfully tried to convince the then Commander Benjamin Sisko that someone else should pilot the doctor to Bajor.

Jadzia Dax also found Bashir to be over-eager. The fact that she hailed from a joined species fascinated the doctor, and he pursued her with some vigor from the moment they met. Over the following months, he became so infatuated with her that he claimed he could not concentrate on his work, and he even fantasized about the two of them going on a mission and becoming stranded together. It became clear just how much Jadzia occupied

IMPORTANT DATES

2341
Bashir is born.

2347
Bashir undergoes genetic resequencing.

Circa 2359
Bashir enters Starfleet Academy.

2367
Bashir graduates second in his class from Starfleet Medical.

2369
Bashir arrives on *Deep Space Nine.*

2371
Bashir is assigned to the *U.S.S. Defiant NX-74205* to search for the Founders' homeworld.

2372
Bashir tries to help the Jem'Hadar overcome their addiction to ketracel-white.

2373
Bashir is captured by the Dominion and replaced by a Changeling.

2373
Bashir is chosen as a model for the LMH, but the truth comes out about the genetic enhancements he had as a child.

2374
Bashir tries to help four individuals suffering from side-effects caused by genetic resequencing.

2374
Agent Sloan tries to recruit Bashir to Section 31.

2375
Bashir finds out that Section 31 is responsible for the virus that has infected the Changelings, and he obtains a cure by going into the mind of Agent Sloan.

2375
Bashir begins a romantic relationship with Ezri Dax.

Briefing: Dr. Bashir

Garak and Bashir met for lunch once a week on the Promenade, and a friendship soon developed despite the Cardassian's mendacity.

s thoughts when aliens from e Gamma Quadrant conjured ominent images from the yches of station personnel, sulting in an amorous Dax ppelganger pouncing on him. Jadzia enjoyed Bashir's flirting, t she could not take him seri- sly because he came on too ong. He never gave her a ance to get to know him, and his romantic feelings for her mained unrequited.

One person Bashir did make an stant hit with was Elim Garak, e Cardassian tailor and former sidian Order spy who lived in ile aboard *Deep Space Nine.* hen the doctor first encountered Garak, he was fascinated by the Cardassian's shadowy past, and Garak played along with the doctor's questions, neither fully answering nor discouraging him from asking.

Medical breakthrough

Bashir's career flourished aboard *Deep Space Nine,* and his work was published and read widely throughout Starfleet. His rival from his student days, Dr. Lense, was particularly impressed by his immunization project on Bajor, and one of his most significant achievements involved the completion of Nathaniel Teros' work on neuromuscular adaptation.

This occurred after Bashir met Melora Pazlar, an Elaysian Starfleet officer who required the use of a special wheelchair while away from her low-gravity homeworld. The doctor became close to the feisty ensign as he pioneered a procedure to help Elaysians move normally in standard Class-M gravity without the assistance of servo controls. They remained involved for the duration of Melora's assignment to the station and parted friends, even though the ensign decided not to proceed with the treatment Bashir had devised.

Thrown into a war

Bashir's relationship with O'Brien took a turn for the better a short while later when both men spent a week helping two recently reconciled enemies on T'Lani III eliminate the harvesters, a deadly nanobiogenic weapon. O'Brien was ready to finish the project and go home, but Bashir looked forward to the celebration party. Instead, both men were forced to flee for their lives when the local population tried to kill them in an effort to eradicate anyone with the knowledge to recreate the harvesters.

As they faced a Kellerun firing squad, O'Brien told Bashir that it had been an honor serving with him. After they were rescued and the doctor returned the compliment, O'Brien was visibly uncomfortable. It was too late, though, as their traumatic experience had produced a bond that would only grow stronger.

Before Dr. Bashir's pioneering work, the Elaysians, like Melora, had no alternative but to use servo controls in Class-M environments.

Bashir also got a little closer to Garak when the Cardassian suffered a seizure. The doctor soon discovered it was a result of an endorphin implant in his brain that he had received from the Obsidian Order.

Bashir managed to save Garak's life by visiting Enabran Tain, the Cardassian responsible for Garak's exile, and securing the information about Cardassian biochemistry he needed to stabilize his friend's condition.

In 2370, toward the end of Bashir's second year on the station, he was aboard the *U.S.S. Orinoco NCC-72905* when it was dispatched to evaluate the threat posed by the newly encountered Dominion. He and Kira Nerys piloted the runabout in battle against Jem'Hadar vessels, as they witnessed the destruction of the *U.S.S. Odyssey NCC-71832,* even though the ship was in retreat at the time.

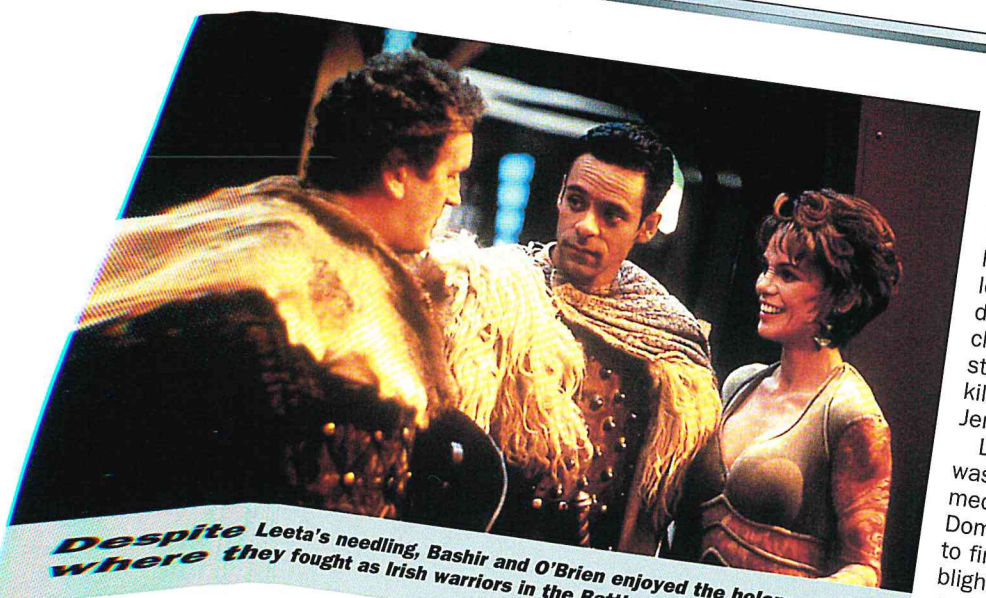
As a result of this hostility, in 2371, Bashir was assigned to the newly-commissioned *U.S.S. Defiant NX-74205* on a mission to venture into the Gamma Quadrant in search of the homeworld of the

Bashir and O'Brien

Dr. Bashir and Chief O'Brien did not initially hit it off when they were assigned to *Deep Space Nine,* but through mutual adventures, such as the time they nearly died dealing with the harvesters on T'Lani III, they discovered a friendship that soon extended to drinking and enjoying the holosuites together.

Bashir and O'Brien's mission to eliminate the harvesters began a lasting friendship between them.

It did not take long after their brush with death for Bashir and O'Brien to become drinking buddies.



Despite Leeta's needling, Bashir and O'Brien enjoyed the holoprogram where they fought as Irish warriors in the Battle of Clontarf.

Founders. However, the doctor was captured, along with many of the bridge crew, and subjected to an illusory scenario designed to gauge how Starfleet would respond to a Dominion attempt to gain a foothold in the Alpha Quadrant. Fortunately, Odo found them and the Founders allowed him to take his friends back to the Alpha Quadrant.

Bashir's mind was briefly diverted from the Dominion threat when his groundbreaking work in biomolecular replication won him a nomination for the prestigious Carrington Award. At 30, Bashir was the youngest person ever nominated for the award, which is normally used to acknowledge a lifetime of achievement.

Treating addiction

In 2372, Bashir's medical skills were put to the test when he and O'Brien landed on Bopak III. There they found Jem'Hadar soldiers who were trying to break free of their addiction to ketracel-white. At first Bashir was forced to help them overcome their dependence, but after seeing that their leader Goran'Agar had advanced beyond a simple killing machine he willingly set his mind to the task. O'Brien was totally against the doctor's efforts, feeling that a freed Jem'Hadar would be even more dangerous than those controlled by the Vorta. In the end, to save their lives, O'Brien had to physically force Bashir to leave the planet. The doctor was disappointed and frustrated by the chief's actions, but also understood that they could have been killed attempting to rid the Jem'Hadar of their addiction.

Later the same year, Bashir was confronted by another medical crisis caused by the Dominion. He committed himself to finding a cure for the Teplan blight, a plague that afflicted an entire race on a planet in the Teplan system.

This disease which caused excruciating pain and certain death, often at a young age, was introduced by the Dominion as an example to other races of how resistance was punished. Bashir was unable to find a cure for the blight, but his research did reveal a way to inoculate babies in the womb, ensuring the survival of future generations.

Holosuite comrades

Back on *Deep Space Nine* Bashir liked to unwind with the recreation offered in Quark's bar, and he and O'Brien became regulars, drinking synthale and playing darts. They also made full use of the holosuites reenacting histor-

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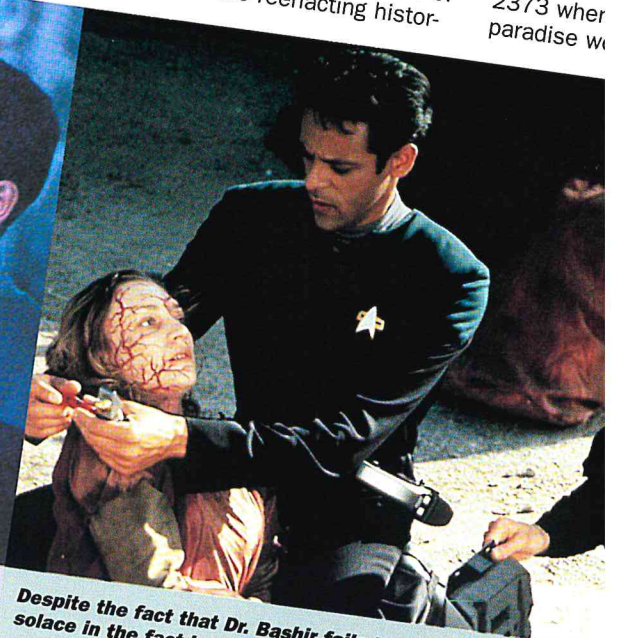
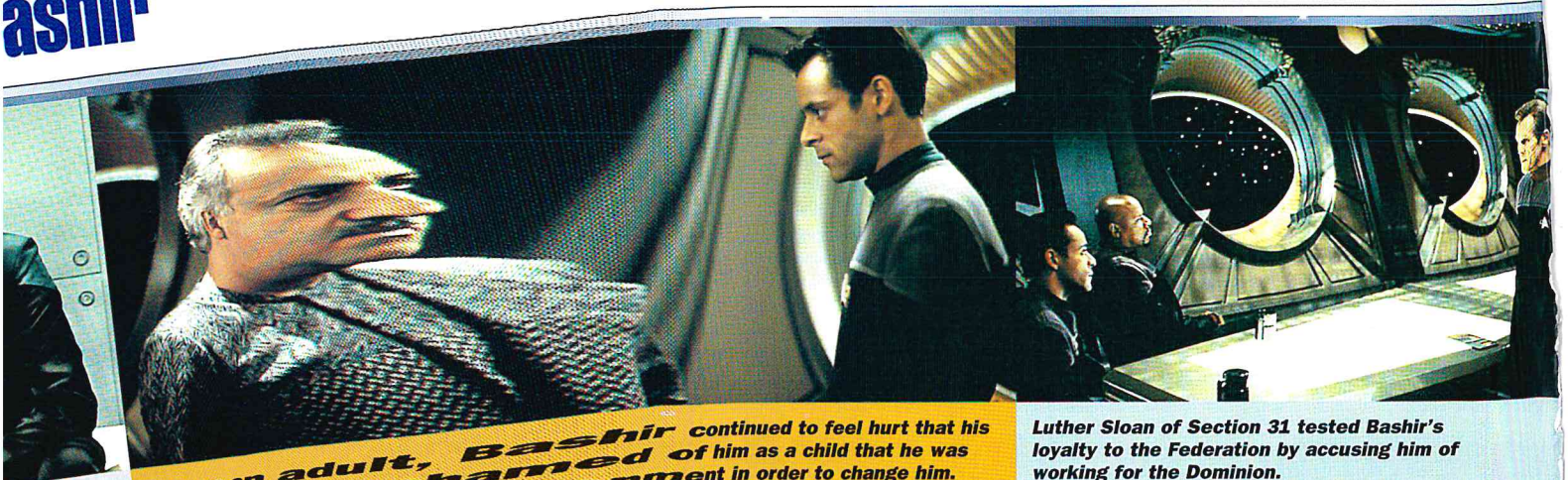
Dr. Bashir tried to help Goran'Agar free a battalion of Jem'Hadar warriors from their addiction to ketracel-white.



Despite the fact that Dr. Bashir failed to cure the Teplan bligh solace in the fact he developed an inoculation for future gen

ashir



Even as an adult, Bashir continued to feel hurt that his father was so ashamed of him as a child that he was willing to risk imprisonment in order to change him.

Luther Sloan of Section 31 tested Bashir's loyalty to the Federation by accusing him of working for the Dominion.

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He joined forces with other prisoners from the Alpha Quadrant – including the Cardassian Enabran Tain and the Klingon General Martok – to rig a distress signal. He later engineered his group's escape by remotely activating the transporter aboard an orbiting runabout that had been left there by Lt. Commander Worf before he was captured.

Bashir returned to *Deep Space Nine* just in time to prevent the Founder who was posing as him from destroying the Bajoran sun. The resulting explosion would have destroyed *Deep Space Nine*, the fleet of Federation vessels massed to meet the apparent Dominion invasion, and the entire Bajoran sector, without a single shot being fired.

By 2373, Bashir's reputation as a skilled physician was so great that Starfleet Medical chose him as the model for the Long-term Medical Holographic Program. Dr. Lewis Zimmerman was in charge of the project, and he interviewed Bashir's friends and family as part of the process of building a psychological profile for the LMH.

It was during these interviews that Bashir's parents accidentally revealed that their son's extraordinary abilities were a result of the genetic engineering he had when he was six.

Paying the price

Amsha Bashir made it clear that it was love, not disappointment, that motivated the DNA resequencing, and Richard Bashir took responsibility for the crime of having his son 'enhanced' by serving two years in a minimum security prison. In return, Starfleet Command accepted that Julian had no choice in the matter, and allowed him to continue his duties as a Starfleet doctor.

In 2374, Bashir's status as a genetically resequenced human led him to work with four other individuals who had been genetically altered, but with far less impressive results than his own. These self-labeled 'mutants' – Jack, Lauren, Patrick, and Sarina Douglas – had lived most of their lives at a Starfleet psychiatric institute because, despite their enormous intelligence, they had dysfunctional personalities.

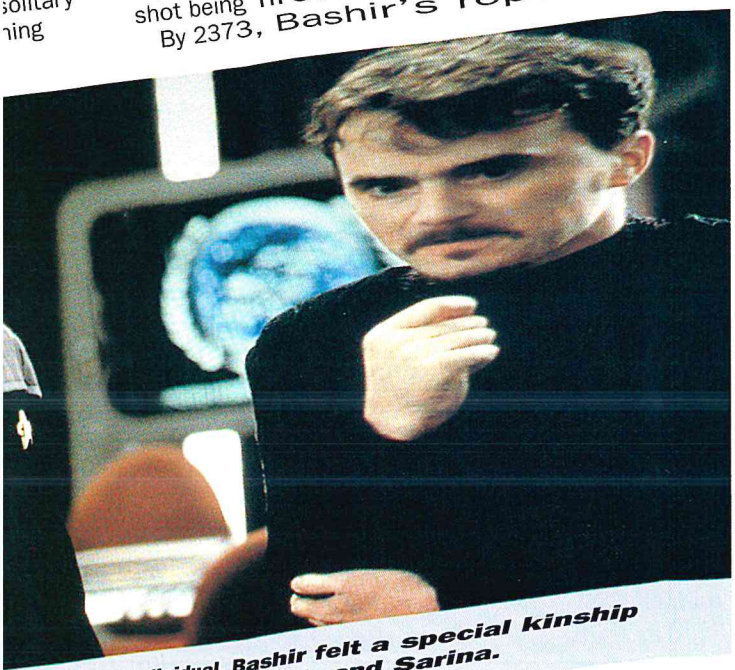
Bashir was frustrated that they had not been given a chance to become productive members of society, and wanted to help them prove their worth to the outside world. He was rewarded when they showed a remarkably quick grasp of the Federation's conflict with the Dominion as they made analytical projections for the war. Working with the quartet was a revelation to Bashir. For the first time in his life, he collaborated with people who could keep up with his own genetically enhanced brain. After decades of keeping his own abilities secret he found their company simultaneously stimulating and relaxing.

Unfortunately, the group proved to be too smart for their own good. Based on countless scenarios, they concluded that Starfleet had to surrender to the Dominion, or risk losing 900 billion lives in a fruitless attempt to halt the Dominion.

Needless to say, Starfleet was not about to submit to the Founders, so the genetically enhanced group decided to divulge all of Starfleet's battle plans to the Dominion. Fortunately, Bashir and his colleagues were able to thwart this well-intentioned but treasonous plan. The quartet were returned to the institute, and Bashir was left with the frustrating knowledge that although their mental abilities were prodigious, their behavioral problems were greater still.

Despite this disappointment, Bashir acted as if a huge burden had been removed from his shoulders now that the truth was out about his enhancements. In fact, Garak even accused his friend of taking every opportunity he could to "show off."

Bashir's abilities did, however, attract the attention of Agent



esequenced individual, Bashir felt a special kinship patients, Jack, Lauren, Patrick, and Sarina.

Bashir took a special interest in the genetically enhanced Sarina, but he was unable to help her to function in society.

Toward the end of the Dominion War, Bashir became close to Ezri Dax and finally found the romantic relationship he had spent so long looking for.

After a victorious end to the Dominion War, Bashir enjoyed the celebrations with his friends in the Vic Fontaine holoprogram.

Luther Sloan, who belonged to the secret and sinister branch of Starfleet intelligence known as Section 31. Sloan severely tested Bashir's loyalty to the Federation, and when he passed the test Sloan made a concerted effort to recruit the doctor into his department, but Bashir refused, amazed at the department's lack of accountability

Not everyone treated Bashir differently after his secret had come out, and his friends on the station gave him their full support. They also continued to indulge his holosuite eccentricities, accepting invitations to join him in a program he introduced to the station, featuring the holographic crooner Vic Fontaine. Later, in 2375, the doctor's friends rallied behind him to help him save his favorite holocharacter from Frankie Eyes, an evil new addition to the program.

New hope

A year later, Bashir tried to help the genetically altered Sarina Douglas, with the aid of her fellow patients. They seemingly found a cure for Sarina's condition, and the doctor soon discovered himself treating a shy and enchanting young woman whose intellect matched his own. Bashir had always felt somewhat isolated by his genetic resequencing, and had long dreamed of meeting a woman who could keep up with his brilliant mind. The doctor was excited by the possibility of a relationship with Sarina, but his hasty romantic overtures confused and frightened her.

Bashir realized he needed to let Sarina go, so that she could discover the universe on her own terms, not his. It proved to be a painful parting for the young doctor. He found returning Jack, Lauren, and Patrick to the institute equally painful, and by removing Sarina from their midst, he had altered their lives too.

Bashir did find love again, and sooner than he anticipated. He was initially not interested in Ezri, the host chosen for the Dax symbiont after Jadzia's death, and she simply thought Bashir knew how to have a good time. A friendship between them developed quickly, but romance evolved a little more slowly.

Bashir realized the extent of hi feelings when Ezri was held prisoner by the Dominion in 2375. They tiptoed gingerly around each other on Ezri's safe return, and Bashir eventually plucked up the courage to ask Ezri if she felt they could be more than friends. They talked openly about their feelings, and shortly after became romantically involved.

Saving the enemy

In 2375, Bashir found himself used by Section 31 to discredit Cretak, a Romulan senator. In effect this left the way clear for Koval, who was more sympatheti toward Starfleet's aims to take a seat on the powerful Romulan Continuing Committee.

However, Bashir had his revenge on Section 31 when late in the year he discovered that th secret organization was responsible for the deadly virus that targeted Changelings. Outraged by their attempts at genocide, Bashir tried to find a treatment for the virus.

When he was unsuccessful, th doctor and O'Brien lured Section 31 operative Luther Sloan into a trap to retrieve the formula from his mind. Using this information Bashir was able to formulate a cure that proved instrumental in helping to end the Dominion War

After the conclusion of hostilities, Bashir chose to remain on *Deep Space Nine*. He was sad tc see his best friend O'Brien leave to accept a teaching post at Starfleet Academy on Earth, but after years of being unlucky in love he finally looked like he had found the right woman in Ezri.

Finding a cure

Toward the end of the Dominion War, Bashir risked his life to find a cure for Odo; O'Brien insisted on accompanying his friend on a perilous journey into Agent Sloan's mind. Both men almost died in this mental maze, but they successfully emerged from the risky procedure with the information necessary to devise a cure for the deadly virus that had infected the entire Changeling population.

Bashir vowed to find a cure for the crippling synthetic virus that threatened to kill Odo.

Bashir and O'Brien entered the dying mind of Sloan in an effort to find a cure for the Changeling disease.

'Q2': Father and Son

We talk to John de Lancie and his son Keegan, teleplay writer Robert Doherty, and director LeVar Burton about the show that brought back one of modern *STAR TREK*'s longest-serving adversaries.

gan de Lancie saw the young Q as a ıerable kid, but his amazing powers le him a real danger to VOYAGER.

John de Lancie as Q and his own son, Keegan de Lancie, appeared together on screen for the first time in 'Q2.' The idea for a show featuring not only Q but his equally dangerous offspring came from executive producer Kenneth Biller; the teleplay fell to Robert Doherty, who remembers Q's previous *STAR TREK: VOYAGER* appearance in 'The Q and the Grey', when the child was born. "I was actually an intern when the staff was breaking that episode," he says. "This new show was Ken's story from start to finish. I'm pretty sure that I was the next person up to write a teleplay, but we had several stories floating around and I think that Ken thought I was best suited for this particular story. I can only hope that I proved him right! He thought that I would have a pretty good feel for Q's voice and sense of humor and writing about a young man. It went along pretty smoothly and, I think, met most of Ken's expectations."

All-powerful being

One aspect of the show that doesn't quite make sense is that Q can do anything he wants – including sending *Voyager* right back to Earth – but, yet again, he doesn't do so. "It was my idea, so I'm fond of it!" says Rob. "You always have to be careful with Q shows; because he's omnipotent you always have to think about how much he can do and how much he can't do. We have to place some limits on the character's abilities just so we can produce the television show that he's a part of, but we also don't want to diminish him to the point that he's not fun. I thought this was the best solution; this was a show about taking responsibility, and I felt it worked with the theme of the show that Q just gives us a little bump towards home."

In Q's latest appearance, we saw him as a harried parent, looking to Janeway for help with the willful junior Q, cast out by the Continuum until he learns to behave himself. It was a new twist, although perhaps not exactly what John de Lancie would have liked for the character – he's said in the past that he would prefer a harder edge for Q. "Well, you know, I've a little bit given up on all that now!" John says. "One of the problems with comedic stuff is that once you let it out of the bottle you're never sure how much sauce people are going to be putting on everything. In retrospect I would have maybe been a little more judicious about the comedic end, but I've only done 10 or so episodes over a 13-year period, and that's not very many; if I had been in the shows on a regular basis I would have really lobbied to keep Q with a much more dangerous edge."

A kinder, gentler Q

Director LeVar Burton agrees that Q's not the scary guy he used to be. "Q has evolved from the days of *NEXT GENERATION*," he says. "He used to be much more menacing; he's mellowed, I guess, in the intervening years. He doesn't have the same sort of bite and he's more humorous than ever before. He's a kinder, gentler Q."

Rob Doherty, as a longtime *STAR TREK*

"If we had just brought Q back to solve a cosmic dilemma of the week, some fans might bump on that, but here there's a history ... it was a really neat opportunity to revisit Q." – Rob Doherty

Despite his omnipotence, Q had the all-too-common problem of how to discipline a wayward child. He turned to Captain Janeway, whom he previously appointed as the boy's godmother, for help.

The young Q was only interested in having fun; he turned engineering into a nightclub, with scantily clad dancers and a strobing warp core. The fact that it was about to breach was of no concern to him.

fan, was familiar with Q from *THE NEXT GENERATION*. Does he agree that the comedy direction hasn't necessarily been the right way to go? "I would have liked to have walked that fine line between the two," he says. "Fans might say that Q has fallen to one side or the other in various episodes, and that may be true, but I think *STAR TREK*'s done a pretty good job of keeping him somewhere in between, and that's where I like him, because I think that's what an omnipotent being would probably be like – probably not a jerk or a really great person. I always loved Q because it's an interesting entity to try and wrap your mind around."

Good opportunity

Brannon Braga has said he wouldn't have wanted to see Q return to *VOYAGER*, and Rob has appreciated the difficulties in having him do so. "The fact that it took us this long to have Q return probably implies that it is tricky to come up with reasons to bring him back, especially to *Voyager* lost in the Delta Quadrant. But this felt right, considering he'd involved *Voyager* in the conception and birth of his son; it made sense that he would come back to *Voyager* when he was having trouble with his kid. If we had just brought Q back to solve a cosmic dilemma of the week, some fans might bump on that, but here there's a history; we established his son, and it was a really neat opportunity to revisit Q."

As for the boy himself, was it the intention to portray him as such an irritating character? Rob says, "We did intend to paint the kid as quite malevolent and out of control: a nasty kid with far more power than he should have or even knows what to do with. But he does redeem himself." LeVar also wanted to portray the younger Q in a more sympathetic light. He says, "I always thought that the key to this episode working was finding an actor who could be believable as both an omnipotent being and as an adolescent searching for boundaries and parameters in his life, and I think we found that perfect combination in Keegan. You see the brat that you just want to smack, but you see that at the center of his heart that he's a good boy and you want him to find the love that he's lacking in his life; you want him to find that direction."

The young Q was, Keegan's father concedes, the star of the show. "The episode really isn't about Q; it's about Q's kid," John says. "And since in the end it ended up being my own kid, I was happy to kind of pass the baton! This is not a show where older Q is acting out; the younger Q is acting out. My

Q2 found Neelix too cheerful and too talkative; he sealed his mouth and removed his vocal chords. Q reappeared and restored him to normality, and Q2 was relieved of his powers.

The aggressive Nausicaan was one of a group of holodeck aliens whom Q2 was supposed to help settle a mining dispute.

The aliens ended up hugging each other and Q2 won the credit for helping them negotiate, but Janeway eventually discovered he'd been tampering with their personality subroutines. She gave him one last chance to continue his training aboard VOYAGER.

on and I were going home one day and he aid, 'Well, I've kind of taken on your charac-eristics,' and I said, 'Yes, I've become in a ay the status quo, and you're the one who's eing difficult!"

Working together

Thankfully, in real life John has no prob-ems with 16-year-old Keegan, and they njoyed the opportunity of working together, It was fun," John says. "What was mostly fun as to see how well he was able to deport imself during the process; shooting is not a pontaneous experience most of the time, and here are lots of concerns in just being able to o your job. As the days wore on, he began to ecome more comfortable."

Keegan agrees that he settled in quickly. Last year I did an 'Ally McBeal' episode so his wasn't my first television thing, and I've one a lot of opera; that's a very different hing, but it helps in terms of nervousness – I did it in front of thousands of people, so it makes anything you do afterwards a little less nerve-racking! But also my parents have been actors since my brother [14-year-old Owen] and I were little, so we've seen them work and we have an advantage in that everything is not new. There's no 'Oh, my gosh, there's a camera and lights and people watching me.' But I was still quite nervous on the first day – you can see, in the scene I did that day, I'm pretty shaky!"

The technical side of acting did present problems. "The first day I had a problem in one scene where I had to turn around in front of the camera, but my eye would catch the camera, and they'd have to cut and say, 'No, no, you can't look at the camera!' And there were some really tight shots where you had to hit your marks exactly so you're framed properly, and that was hard. They have to put sandbags down so you can feel where you're stepping without having to look down."

> "There was a lot of me in there; I really am somewhat like that, except I'm not so much of a jerk. But although this Q appears tough he's actually very much out of control ..."
>
> – Keegan de Lancie

LeVar says that Keegan was confident enough not to look for his father for confirmation or approval, and had thought through the role for himself. "He's a teenager, and the episode was about a teenager who is in the full bloom of rebellion in his relationship with his dad, so like every teenager Keegan could find elements in the story that were being reflected in his own life: the sense that he's trying to establish his own sense of identity, his own place in the world, apart from the identity of being a son."

Insecure teenager

Keegan agrees that he brought something of himself to the role of playing a vulnerable youngster. "There was a lot of me in there; I really am somewhat like that, except I'm not so much of a jerk! But although this Q appears tough he's actually very much out of control and very insecure, so I always kept that in mind; and what I thought was that the actual character was trying to be like his dad, because he knows that's Q-like and he knows that's what you're supposed to do, but that's not what he is. He can't do it."

Despite having his own theories about the role, however, Keegan did welcome LeVar's guidance. "In the scenes where I really needed to get someplace emotionally he would help me, but one of the great things was that if I got what he wanted he'd say 'OK, cut,' and I'd say 'Hold on, LeVar, can we try that again,' and he would say 'OK!' That was very

"Keegan won the role outright; he was hands down the best young actor who came in to read for the part. He is very, very bright. His obvious intelligence serves him well as an actor ..."

– LeVar Burton

cool, because they had a time limit with me, so letting me do it again was really neat."

The time limit arose because Keegan, at 16, is a minor and is subject to the industry's child labor laws. LeVar says, "We only had him for 10 and a half hours a day, and it was difficult in the schedule to find stuff that he wasn't in to shoot!" Keegan was also aware of the difficulties created by his shorter working day. "Everybody else was saying, 'You get to go home now?!' They'd have to release me by a certain time, so they'd squeeze everybody else after me. And I had to go to school for three hours a day within that 10 and a half hours."

Cast and crew were fun to work with, according to Keegan. "Everybody was really cool," he says. "I've known a lot of them anyway through my dad's work and conventions and things like that. Everybody loves Johnny [Ethan] Phillips, and Manu [Intiraymi, who plays Icheb] is actually quite cool; he and I were, not really that close in age – he's I think 22, and I'm 16 – but it was fun because we're both into punk rock and that kind of stuff! And Robert Beltran's always nice. It was a very comfortable place to be."

Being a Q

Keegan did take a little advice from his father on how a Q should behave. He says, "One of the things about the Q character is that he's always incredibly unpredictable; when he comes on you know something fun and different is going to happen. So every time dad and I were on screen we would try to find something to do that would make it more fun to watch. And there were times where I tried to put a button on a scene – a button is something like a physical action, a joke: just a good way to end a scene – and sometimes LeVar said, 'OK, that's what we'll do,' and sometimes he'd say, 'No, we can't do that!"

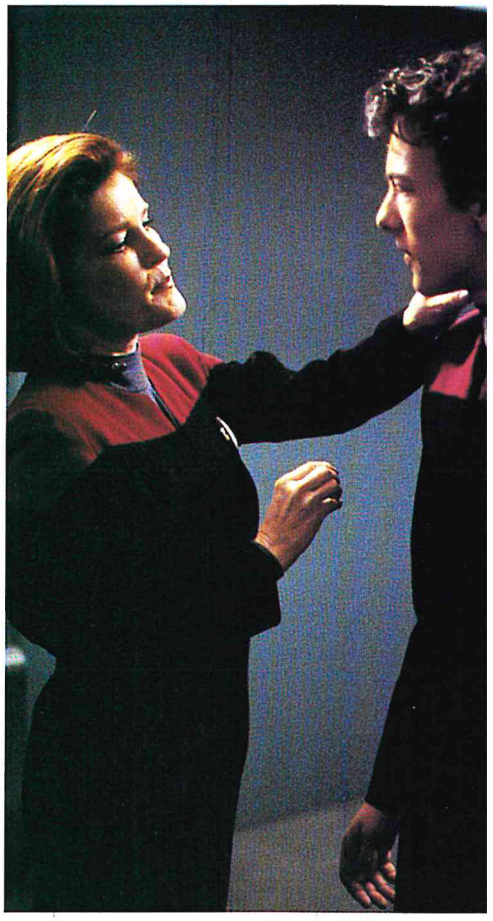
Amazingly, Keegan doesn't harbor longterm acting ambitions. He says, "I really like it, it's very fun, and it's obviously something interesting for me to do that people my age don't get to do very often, but it's not really something that I want to do. Having both my parents in the industry I see how hard it is. The thing about actors that's different from everybody else is that the rest of the world doesn't want to go to work but has to, and actors really want to work but don't! I'm looking for a little bit more job security than that, and also obviously something that I enjoy. I'm actually quite interested in foreign relations, in diplomacy, peace negotiations and stuff like that."

Winning the role

John had his doubts about the wisdom of Keegan taking on the role and disrupting his schooling. "Keegan's job is to go to school!" he says. "This actually came about during his final exam week, so we were concerned about him doing it, but it was completely his choice." But the part didn't come Keegan's way just because his father is Q. "He had to audition for it," says John. "Nobody gave it to him, by any stretch of the imagination. I got notification from my agent and I asked Keegan if this was something he was interested in doing, and in good actor fashion he said, 'Well, let me read the script first!' And he liked the script and said he wanted to go ahead, and I said 'OK,' and that was as much as his mother or I were involved."

LeVar Burton agrees. "When I first heard that we were doing a Q episode and there was a role for Q's son and they wanted to bring in Keegan, I thought, 'Ohhh,' and then the producers assured me, 'Unless he's the best actor for the job, don't even think about it!' But Keegan won the role outright; he was hands down the best young actor who came in to read for the part. He is very, very bright. His obvious intelligence serves him well as an actor, and it was great fun watching him grow more comfortable with each shooting day.

"There were days when John wasn't working but he would bring Keegan to work and then he would disappear, and he would kind of sneak back and watch at the monitor. It was great to see that pride that John had, that both parents have, in Keegan, and I think that they were also impressed by how well he got on in the professional environment. Again, independent of them he established his own relationships with the crew and with me as the director. It was great to see him really step into his own."



Janeway soothed a devastated Q2 when a panel of three Q judges refused to restore his powers and condemned him to remaining human.

Understanding the Q

After Q's dozen or so appearances, is it possible for anyone to have gotten a handle on the Continuum? John says, "Well, I tell you, if you had 10 people in a room they'd all have a different idea of what the Q Continuum is about. In a way, the more you nail it down the more difficult it becomes to play it; I've always maintained that one should keep it as mysterious as possible." And does Rob Doherty think he now understands the Q? "Absolutely not!" he laughs. "It's a little dizzying when you sit down to think about it. As Q himself might tell us, our puny minds couldn't begin to comprehend it, and I think that's probably true!"

Bryan Fuller

Since Bryan Fuller joined *STAR TREK: VOYAGER*'s writing staff, he's helped to turn the viewers' expectations upside down. In the first of two interviews, he takes a close look at *VOYAGER*'s characters and what makes them interesting.

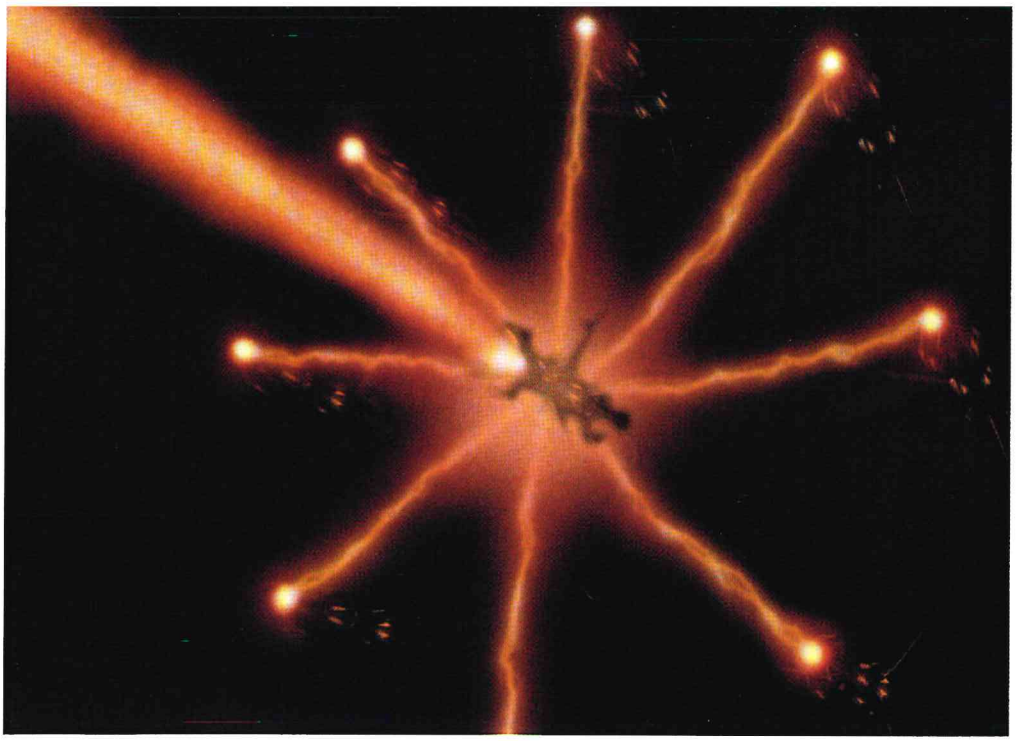
The room looks more like a den than an office; there are posters for werewolf movies on the walls, piles of magazines litter the floor, and every available surface (and, for that matter, several you would have thought were unavailable) is covered in toys. The room's owner, Bryan Fuller, can be found behind the desk, tapping away at his keyboard as he talks. He likens himself to Neelix, and you can see why; he's disarmingly friendly and talkative, and, like the Talaxian, he's clearly not a fool.

Valued writer

For the last four years, Bryan has been a mainstay of the *STAR TREK: VOYAGER* writing staff. In that time, he's worked for all three show-runners, starting with Jeri Taylor, then Brannon Braga, and now Kenneth Biller. He's risen from a staff writer to a co-producer and has written some of *VOYAGER*'s most memorable episodes, including 'The Raven,' 'Drone,' and 'Relativity.'

VOYAGER is Bryan's first staff job as a writer, and he knows that he's fallen on his feet. Much as he admires shows such as 'NYPD Blue' or 'The Sopranos,' he is clearly very happy working in the 24th

"Sometimes I long to push those extremities – to get those characters in a situation where they will do something they may not normally do."



Bryan says he has never got over VOYAGER's production values. He was stunned by them when he saw 'Scorpion,' and has always been grateful that the series has the kind of effects, sets, costumes, and makeup you would expect on a movie.

century. "I love science fiction," he says. "And I try to put lots of little references into my scripts. In 'Flesh and Blood' there's a reference to a couple of 'Battlestar Galactica' species; I'm curious if anyone picked that up. And I love horror movies – I would say I was more of a horror movie buff than a sci-fi buff. 'Creature Feature' was a mainstay of my diet as a child; I was very influenced by that and, of course, James Bond. Then 'Star Wars' blew my world right open."

Perfect home

So it's no surprise that when Bryan started work as a television writer he was soon pitching stories to *STAR TREK*. After a couple of sales to *STAR TREK: DEEP SPACE NINE* he was offered a staff job on *VOYAGER* as the third season drew to a close. Even now he remembers just how excited he was.

"When I first got hired, they gave me the script of 'Scorpion, Part II,' because I was going to be writing a Seven of Nine show, and then I went home and watched 'Scorpion, Part I' when it aired. It just blew my mind – the quality of writing and the quality of production. I was almost giddy, thinking, 'Oh my God, I'm going to be working for this show! This fabulously-produced, well-written show. How lucky am I?' I haven't lost that feeling. I still feel thrilled."

According to the original plan, the first show Bryan would have written was 'The Gift'; at that point the story wouldn't have dealt with Seven's introduction, but would have featured Kes's departure. As he explains, he came up with the way Kes would leave during a pitch session with Brannon Braga.

"Brannon said, 'We're going to be getting rid of Kes. Do you have any ideas on what to do with her?' So I came in and I pitched that her powers were getting away from her and she's evolving into this next phase of the Ocampan evolutionary process. They were like, 'That's great. We're going to do that.' It was originally supposed to be episode five of season four, but because of Jennifer Lien's schedule it had to be rushed into production. Joe Menosky got that and wrote the script. I'm glad I didn't, really, because he did such an amazing job; it was so touching. Then I got 'The Raven,' which was a really cool story to do as well."

He goes on to explain that 'The Raven' evolved considerably as he was writing it, becoming a far more character-based show.

Bryan's first script was 'The Raven,' but he had already suggested that in 'The Gift' Kes could leave the ship by evolving into an advanced being.

"It started out as a story about Seven of Nine being reactivated as a drone – all the nanoprobes in her system reassimilate her and she goes on an assimilating spree. I actually wrote a full draft for that story. We looked at it and we thought, 'Well, this is fine, but there's no character here. It's just this person going crazy and assimilating people and us trying to stop her.' It didn't have any heart. So it very rapidly became the episode that aired."

Casting coup

Back then, Seven was a relatively new character and Bryan remembers that some of the viewers were concerned that she had been added to the cast simply to give the show more sex appeal.

"I think when Seven of Nine burst on to the show there was a huge promotional push with this new character; obviously they were trying to hit the male 18-35 demo-

Bryan says that Seven has become easier, and more fun, to write for since she has become more human.

graphic, with a very attractive woman and a very attractive costume. Initially, a lot of people saw her and said 'She's just fulfilling a T&A quotient,' but as the episodes progressed you saw that Jeri Ryan is a very good actress. She knows exactly what she's doing with the character, and she has amazing instincts. That was a coup for the show – to find someone who is that attractive and has that amazing a body and is also a very good actress."

At this early stage, Bryan says that he found Seven a particularly difficult character to write for. "She is somebody that I don't necessarily identify with because she's very imperious. She went through a very traumatic experience; I was never assimilated, so I can't identify with that! But that's what imagination is for. Early on she was sort of one-note, and 'Everybody else is really stupid and I'm really smart, ha, ha, ha.' That was not that much fun. I think now that she has shown vulnerabilities she is becoming a more interesting character to write for; and, as she's loosened up, she's become a little easier to write for since she's not so stiff and formal and off-putting."

Overwhelming presence

Seven is what Bryan describes as a "high concept character" – someone who by their very nature generates story ideas. He remembers that in the year she was introduced the writers concentrated on her, occasionally to the detriment of the other characters.

"I think the character of Tuvok suffered because Seven also comes off as very stoic and arrogant and Vulcan in a lot of ways. Like Spock, she has the human element that she's striving for. I think the character of Torres suffered a little bit too. She had been a breakout character and was very interesting right from the get-go. Then when Kes left the show and Seven of Nine came on, a lot of time was spent trying to rush Seven of Nine's character into development. Since she was a prominent female character, I think Torres suffered because you have one really strong female character in Seven, and another in the captain, and then you have Torres too."

B'Elanna's character suffered even more because around this time Roxann Dawson was pregnant. Since the character wasn't pregnant, efforts were made to limit her screen time and to shoot Roxann in ways that concealed her condition. Bryan says that he did suggest a solution to this problem, but that ultimately the staff

'Barge of the Dead' is especially close to Bryan's heart since it deals with religious themes, which formed a major part of his childhood.

decided not to use it. "I really wanted to do a story where she was abducted by the Vidiians and they were pumping her full of all these chemicals to get her to produce a child. That way they could have something that was generating Klingon DNA and they could find a way to cure the phage. But it was decided just basically not to address it and put her in a smock. She only missed, I think, one episode."

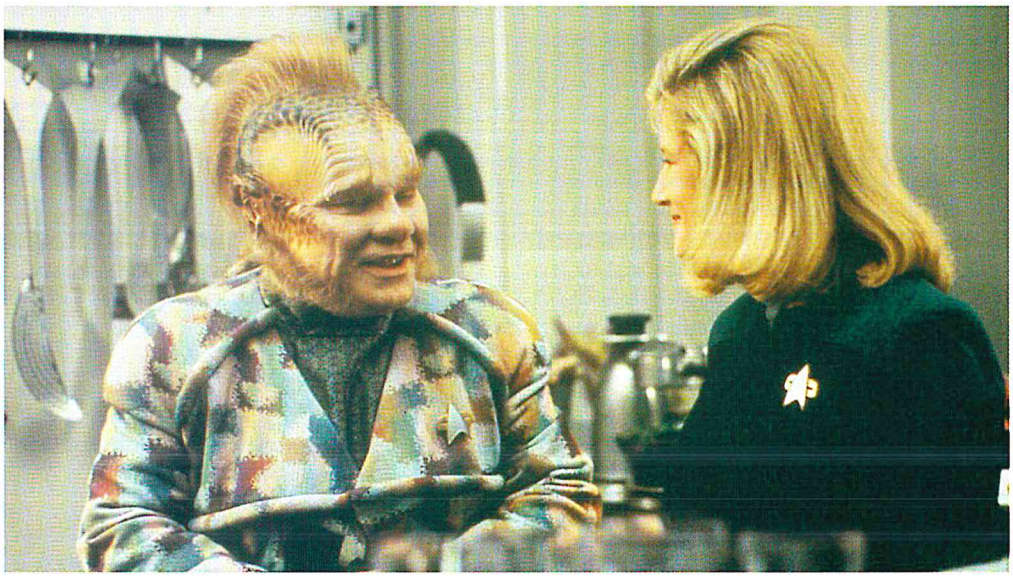
Archetypal characters

Interestingly, Bryan says that, in many ways, Seven and B'Elanna are similar characters since they both have an emotional complexity and the kind of difficult background that is unusual in *STAR TREK*. Most of *VOYAGER*'s characters, he explains, are archetypes – that is, they represent different aspects of a full personality. Thus, Seven is arrogant, Tuvok is stoical, and Harry Kim is eager. This kind of characterization can make it easier for the writer to draw on their own experiences, tapping into isolated aspects of their own personality to understand the characters. Bryan adds that his personal history has given him a greater affinity for two characters.

Close to home

"I identify with B'Elanna's struggle with her spirituality and her Klingon nature. Religion was a part of my life during my childhood in the same way that being Klingon was part of B'Elanna's, so I can tap into that. When I was writing 'Barge of the Dead' I fed in my struggle with growing up Catholic and not really feeling it was right for me.

"I'm also very comfortable writing for Neelix. He is someone who, like myself, likes to be liked, and likes to make people happy, and is eager to please most of the time. Though I'm sure there are those who would argue quite passionately that I'm not! He is a tough character to write for, though, because he's broad and he's under a tremendous amount of makeup that makes him look a bit like a hedgehog. The potential for silliness is rather high, so we have to kind of keep it under check and keep it believable, which is hard to do because he has a mohawk and whiskers. He's probably one of the hardest characters to come up with stories for, because



'Mortal Coil' also tackles religious themes and asks questions about the afterlife. The writers considered using several different characters, including Samantha Wildman, before they settled on Neelix, who they thought responded well to the subject.

Writing for Tuvok isn't always easy. His lack of emotion can make him seem dull, so the writers have looked for ways to put him in unusual situations. Bryan co-wrote 'Gravity' with Nick Sagan, in which Tuvok had a 'near love affair' with Noss.

he's not a part of the Starfleet crew and he's not in a high-action part of the ship; he's in the mess hall serving slop. That's why we came up with ambassadorial duties and various other jobs that he has to do around the ship."

Given his relationship with these two characters, it's not surprising that Bryan feels very strongly about some of the shows he has written for them. "'Mortal Coil' and 'Barge of the Dead' were both very personal to me," he says. "Both of them dealt with characters struggling with issues of life and death, and the question of whether or not there is an afterlife. Pro and con arguments on the same debate; B'Elanna's arc in 'Barge of the Dead' was essentially playing 'devil's advocate' to Neelix's experience in 'Mortal Coil.'

Suitable characters

"'Mortal Coil' was initially a Samantha Wildman episode, then a Chakotay episode, before becoming Neelix's story. It was important for the protagonist of that story to have a spiritual belief, the rug from under him that's going to be pulled. It could have worked with Chakotay, but what Neelix brought to the table was a childlike innocence and vulnerability to his beliefs. Chakotay had always been very wise and sage with regard to his spirituality, and he was also a scientist. He wouldn't have been as devastated by the revelation that his religion was a sham as Neelix would."

Bryan explains that the writing staff regularly change the characters around in this way to find the person most suited to a particular story. Some characters, however, generate stories simply because of who they are.

"The Doctor generates so many stories because he's a hologram; he can do things and go places most of the other characters cannot. Also, the audience got to witness his evolution from a blank slate, which allowed for a very interesting arc for him throughout the series. When he was first activated he disdained the *Voyager* crew, then he came to envy them. All because he was different. It was more about his own perceived shortcomings than the faults of those around him. That's why Bob Picardo is so brilliant; he always plays the Doctor's arrogance with a hint of vulnerability. What we discover with episodes like 'Flesh and Blood,' 'Body and Soul,' and 'Renaissance Man' [yet to air] is that the Doctor has finally accepted himself as a hologram and as a valuable member of *Voyager*'s crew."

Stories also have to be specially designed for Tuvok, whose Vulcan nature gives him a very limited emotional range, at least under normal circumstances. "We're always finding ways to either zap his brain half a dozen different ways so he can express emotions, or make him accessible on some other level. Tuvok as he is is not that interesting unless he's struggling with something that his Vulcan stoicism can't quite get a grasp on."

New aspects

In both these cases the character's defining aspect was built into them from the very beginning. In other cases, Bryan says, the writers have had to work to subtly redefine the characters, giving them something interesting to bring to the table.

"Initially, Paris was the bad-boy ladies' man, always looking to score with the chicks. And when that quickly grew tired he became the pop-culture history buff, which personally I found infinitely more interesting. That was something Brannon and Joe [Menosky] added in Season Three, and it dimensionalized the character in a fun and accessible way. What I always liked is that this wonderful boyish quality evolved just as the character was actually becoming more mature, i.e. developing the romance with B'Elanna."

However, Bryan feels that in some cases the writers haven't quite managed to find a defining characteristic that has brought the characters into sharp focus. "Characters that I think are the least developed are probably Chakotay and Kim," he explains. "There were attempts early on to explore Chakotay's Native American spirituality and it came off as rather goofy, and I think that's why it wasn't explored any further. Here he was turning on this machine that would make him high and make him hallucinate! Once you thought about exactly what he was doing, you thought 'Well, that's rather silly, isn't it?'

"It's very much ethnic stereotyping. If we'd carried on with that it would be as if we had Ensign Kim exploring an Asian culture all the time. If he walked around the ship in a Samurai outfit or something like that, it would be very offensive. In *STAR TREK* we're dealing with people who are 400 years more evolved that we are and have had an evolution of culture, so a lot of the Chakotay stuff seemed odd to explore, but it was really his only thing. Once that was put aside, because we felt that there was really not much more we could do with it, I think he lost his way.

Difficult role

"Also, there was some confusion about exactly what he was doing on his vision-quest. Is he actually seeing his dead father? Is he going to some sort of astral plane and visiting him? I think what a lot of people in the audience didn't understand was that this was all in his head. Once that aspect of his character was de-emphasized he didn't have much to do besides be the first officer, which is a thankless task on any of the shows. Janeway is so smart and so experienced that she often fixes things and Chakotay is left on the bridge barking orders and giving out technical data. That's not to say that we haven't done some good Chakotay shows; it's just difficult to fulfill that character. I think this year 'Shattered' was a great Chakotay show and 'Workforce' was very Chakotay heavy."

The other character Bryan feels doesn't have a very strong peg to hang stories on is

Harry Kim. "There's only so much you can do with the eager guy. That's why toward the end of Season Four we tried to dimensionalize him a little more. [We started saying] he was sick of being 'Ensign Eager' and not being acknowledged. I think that fleshed out his character a little bit more, but there still wasn't the depth that you had with, say, B'Elanna Torres who has this rich cultural past that she's in conflict with.

"Those were probably the two least developed characters, plus Neelix to a lesser extent. He is pretty well defined; he's just not overly utilized. He's got history and an attitude. Chakotay and Kim have very strong attitudes; but their characters just aren't as clearly defined. You can't say, 'Well, Chakotay is a spiritual guy, but he's also these other things.' It's hard to get a grasp of those characters, particularly when you have characters who are as dynamic as the Doctor who generate a lot of stories. It's not that we say, 'We have this great Chakotay story, but we're not going to do it.'"

Radical options

Sometimes, Bryan adds, the staff have seen ways they could alter a character to make them more interesting, but they pulled back from it because it would simply be too radical. "There have been times when we've realized we could have blown a character open in a particular story, but there's a concern that that would damage a character. People are very protective of these characters and want them to be respectable and heroic. For example, who was Tuvok? He was this character who dropped out of Starfleet initially. Why did he do that? There could have been all sorts of reasons. There are some allusions to him being a racist; he hated humans. That's a story I would love to tell. Where did he go in those years? Did he join a band of Klingons and study martial arts? There are all sorts of avenues you could explore with that that could be seen as damaging to the character."

The writers tried to give Harry a few rough edges in shows like 'The Disease,' where he disobeyed orders.

Bryan feels that Janeway has been particularly interesting when she has been pushed to the limits in episodes such as 'Year of Hell.'

One of the characters who offered enormous potential for this kind of treatment is Captain Janeway. Her situation – stranded in the Delta Quadrant, light years from home with no backup and responsibility for the lives of everyone on the ship – puts her under enormous pressure. And it would be understandable if she decided to cope by stepping out of line. As Bryan explains, this is something the writers have tried to explore without taking it too far.

Risk taker

"When I first started working on the show, Brannon told me about his 'wishbook' take on Captain Janeway: what he would have done with the character if he had his druthers. He said he saw her as Mel Gibson in the 'Lethal Weapon' movies – a wild card, someone who was very moral, but also believed in situational ethics. She was a risk-taker. I think many of the more interesting Janeway episodes like 'Year of Hell' and 'Equinox' tap into that portrait of the captain. Janeway's grittier and more realistic in her darker moments. Because *STAR TREK* characters are often archetypes, they can run the risk of being cartoonish or broad. Janeway was very moralizing in the early seasons of *VOYAGER;* between that and the Gothic romance holonovels, she wasn't someone you'd want to hang out with for any length of time. What Brannon did, which I applaud, is to cut that moralizing sensibility with a wry sense of humor and a willingness to take chances."

Playing up Janeway's dark side may have been going a touch too far, but Bryan was able to explore the dark side of another series regular – Kes – when he co-wrote 'Fury' with Michael Taylor. At first sight, Kes may seem like the least likely person to have a dark side; she was, after all, one of the most innocent characters to ever appear in *STAR TREK.* But, Bryan counters, this is exactly why the change in her character makes sense.

Innocence corrupted

"You can believe it because those people are so vulnerable, and they have such high-minded ideals, that it's not unreasonable to see how they would suffer tremendous disappointments that would affect them on so many different levels. It's always fascinating to turn someone who was so innocent and sweet into something so corrupt and foul and to do it in a realistic and believable way.

"We were going to do so many different things with 'Fury.' Originally, we were going to do it where Kes showed up on the ship – in contemporary time as opposed to the past – and the crew welcomed her. Then she slowly just tries to subvert them. She is playing Seven against Janeway and we realize that she is bitter because she aspired to all these Starfleet goals – it was basically the same reason she was bitter in the final version. She was going to throw *Voyager* back to Ocampa. We toyed with that for a while; then we came up with

'Fury' presented us with two very different versions of Kes: the innocent 'child' who came aboard VOYAGER, and an older Kes who had been driven mad by her experiences.

the time travel element. Ultimately, to me at least, that was one too many elements, but it sounded good at the time."

The changes didn't stop there, and 'Fury' went through countless revisions before it was finished. "That was literally the year that Kes stole Christmas," Bryan says, shaking his head. "Mike Taylor and I had no holiday; we just spent the whole time writing this Kes show and it turned out not being a very good episode. There's some inspired moments and there's some really cool effects, but it all just didn't amount to a whole lot ultimately."

Lost ideas

Thinking about the reasons the show wasn't as successful as he would have liked, Bryan says that it may simply have been too ambitious. "A lot of times when we write these scripts they're so layered and full of ideas that a lot of those ideas don't come out as succinctly as we want them to. So instead of trying to make them work, we had to cut them out because we're on a television schedule and there has to be a show on the stage. One of the things Mike and I really tried to do in 'Fury' was get the theme across of this child who was holding her parent responsible for the mistakes she made, because the parent had tried to guide her in a certain way. From her own skewed perspective, that influence caused her to go down a dark path. Ultimately she held Janeway responsible for the choices she made, and it was really quite poignant. It's something that everyone who is either a parent or a child, which each of us was at one point, would identify with. But it just kind of got lost."

Something else that got lost was the original ending in which Kes was not convinced to change her ways. Once again, the staff decided it would simply be too damaging to leave someone who had been so important to the show, and the viewers, unredeemed.

"There was an ending," Bryan explains. "where she got away at the end instead of saying, 'Yes, I remember …' Which was always like 'Huh, she came there, she was going to kill the entire crew. Then Janeway says, 'Don't you remember you were a nice girl once?' And she's like, 'Oh yeah, never mind. Does Neelix have any snacks for me?' Originally it was, 'Maybe you caught me this time, but you might not catch me next time, and I will have my revenge!' They just thought it was too black."

Inner demons

Despite the restrictions of the format, Bryan is clearly fascinated by the potential for darkness in the characters. Remember those werewolf posters on his walls? The story of the werewolf is the perfect paradigm for what he wanted to do with Kes. Most of the time, the werewolf is a perfectly decent, upstanding person, but, when the full moon comes out, their dark side takes control. Afterward the good person who lived in the daylight cannot help but be corrupted by the evil they did at night. In that story, there is no turning back.

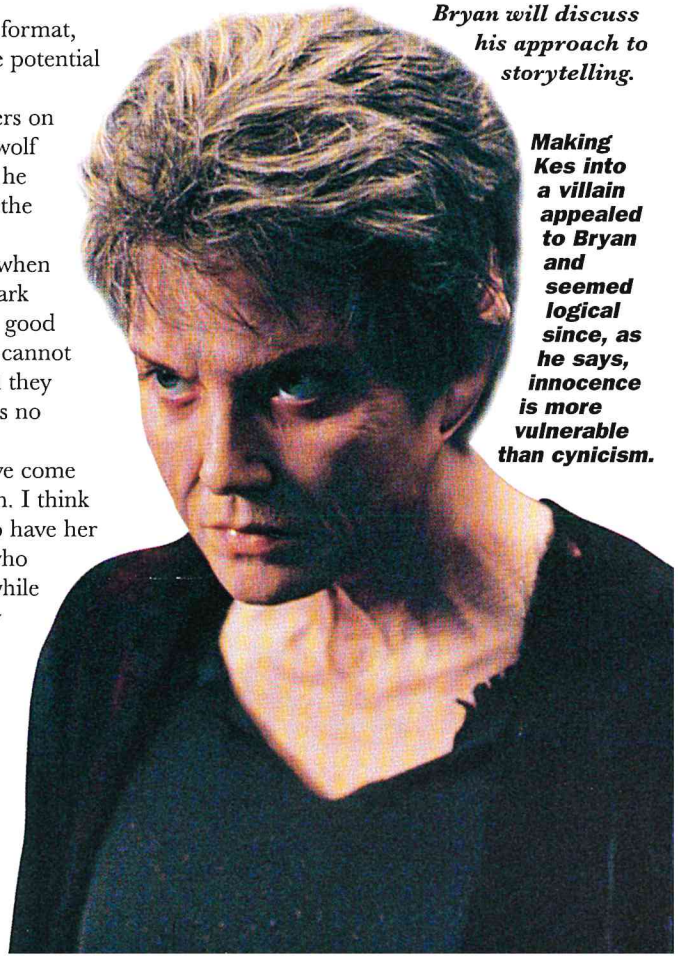
"I would have liked Kes to have come back as a villain and stay a villain. I think that would have been so cool. To have her be a quasi-recurring character, who just showed up every once in a while – in a Q way almost – and screw with the ship and the crew. She's not the same Kes that went off on that shuttle; she's a Kes that went through some sort of harrowing experience that none of us as corporeal beings could ever understand, and it's driven her a little mad. I think it would be delicious to take this sweet child who never had a bad thing to say about anyone and turn her into this angry person who's gone mad. It would be great."

Bryan is philosophical about what can and can't be done on *STAR TREK,* and he knows that, however much he's at home in the 24th century, some of his instincts aren't really suited to Gene Roddenberry's universe.

Impossible stories

"There are some stories that I would love to tell that they are just never going to let me tell. It's inspired by the 'Twilight Zone' and horror movies, but it's not so much horrible as extreme. With Starfleet characters they are so well trained, and they have so many devices at their disposal, it's hard to get them in a situation where you are going to have any sort of extremity of behavior. Sometimes I long to push those extremities – to get those characters in a situation where they will do something that they may not normally do, but would be perfectly justifiable given the situation. Sometimes that's not so easy. But, hey," he smiles, "it's a family show!"

In the August issue, Bryan will discuss his approach to storytelling.



Making Kes into a villain appealed to Bryan and seemed logical since, as he says, innocence is more vulnerable than cynicism.

Dr. Lewis Zimmerman

Dr. Zimmerman is a brilliant but arrogant Starfleet scientist who has invented several remarkable holograms.

Dr. Lewis Zimmerman is a renowned Starfleet holo-engineer who has won the Daystrom Prize for Holography, and, by 2373, had become Director of Holographic Imaging and Programming at Jupiter Station.

Dr. Zimmerman is best known for creating the Emergency Medical Hologram (EMH), such as the Doctor on the *U.S.S. Voyager NCC-74656*. This sophisticated program was intended as a backup should a ship's chief medical officer become incapacitated. Its multitronic pathway programming stores the knowledge of more than half a million medical treatments, contingency programs, adaptive treatments, information from 2,000 medical references, the experience of 47 physicians, and the medical knowledge of 3,000 cultures – in total, some 50 gigaquads of data.

The EMH has a great deal in common with its creator. Its physical template and personality routines are derived from its creator's own appearance and personality. From the moment the holographic doctor comes to life – uttering the standard phrase "Please state the nature of the medical emergency" – it displays a blunt approach to medicine that clearly reflects Zimmerman's own prickly personality.

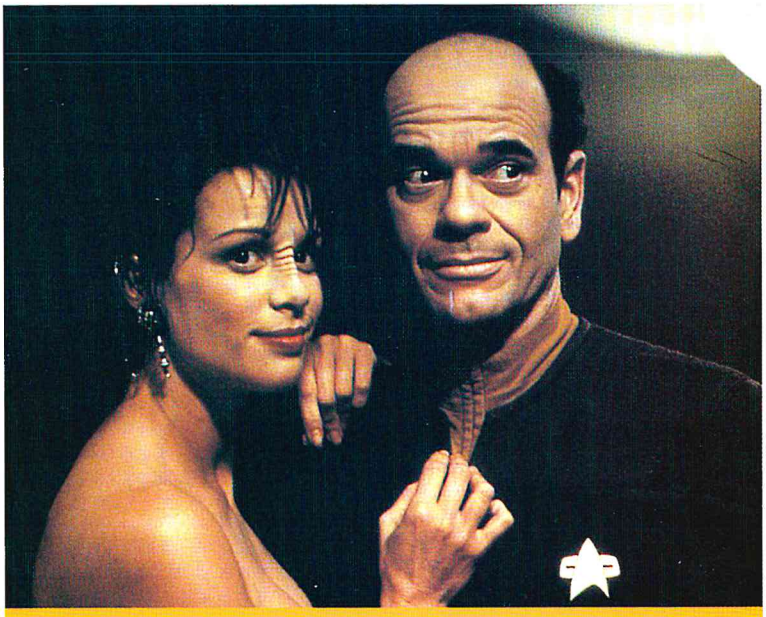
Highly irascible

Apart from Dr. Zimmerman's brilliance in the field of holotechnology, he is also well-known for being short-tempered, intense, and difficult. Captain Janeway once met Dr. Zimmerman at a conference and remarked that "He managed to offend just about everyone who was there ... but he was certainly brilliant."

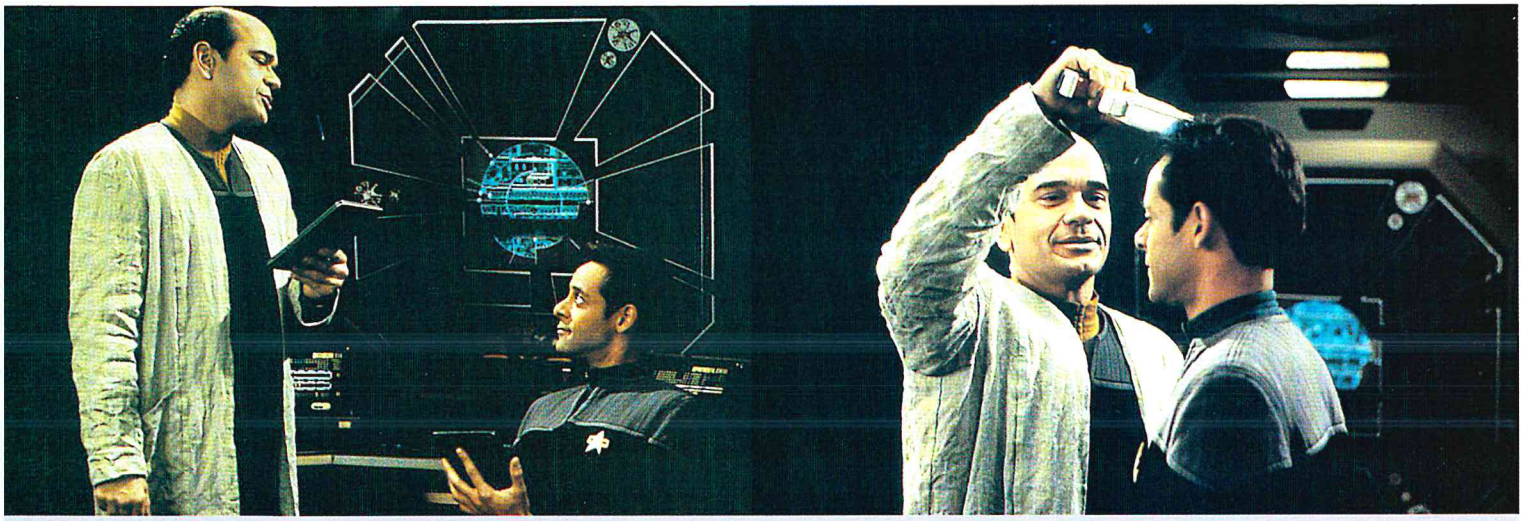
This irritability reflected in the EMH was largely responsible for it not meeting Starfleet's expectations; people referred disparagingly to the holograms, saying EMH stood for 'Emergency Medical Hotheads,' or 'Extremely Marginal Housecalls.' Many Starfleet doctors remained skeptical about the usefulness of an EMH; for example, Dr. Beverly Crusher of the *U.S.S. Enterprise NCC-1701-E* swore never to use it, and only activated her holographic assistant when the Borg invaded the ship's sickbay. With such criticisms being levelled at it, all 675 EMHs were retired from medical duty and reconfigured to scrub plasma conduits on waste barges.

Starting over

Dr. Zimmerman was very disappointed by its failure, as he had dreamt of it saving lives throughout every corner of the quadrant, and he locked himself away on Jupiter Station for two years in an effort to fix the

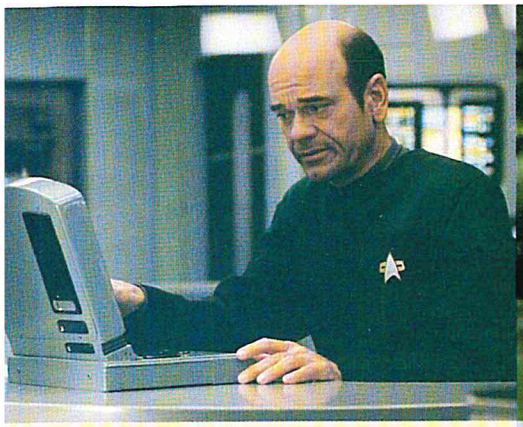


Dr. Zimmerman has achieved genius status in the field of holotechnology but his blunt manner has meant that he has made few friends, although he became close to Leeta when he visited DEEP SPACE NINE in 2373.



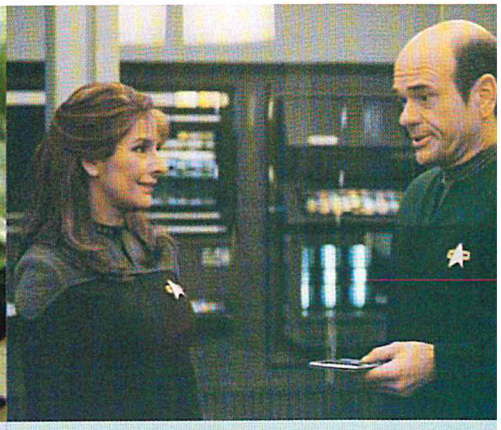
Dr. Zimmerman conducted an in-depth interview with Dr. Bashir as part of his research in creating a personality template for the LMH. Dr. Bashir was also subjected to a number of scans before it was discovered he could not be used as a basis for the LMH because he had undergone genetic enhancements.

Dr. Lewis Zimmerman



When the Doctor learned that his creator was suffering from a terminal disease, he devised a treatment based on Borg technology.

Roy, a holographic fly, continued to inhabit Dr. Zimmerman's lab after he had created it as part of the microsurveillance work he had done for Starfleet.



Dr. Zimmerman refused to let a mark one EMH treat him, and Deanna Troi had to use all her counseling skills to persuade the Doctor to stay.

defects. However, this proved too difficult and he decided to start from scratch with a whole new matrix called the Long-term Medical Hologram (LMH). He hoped that this updated model would prove invaluable in places where life support or living space was at a premium, such as on deep space exploration vessels or isolated subspace relay stations. Dr. Zimmerman also hoped to create a more rounded personality profile for his next model so it could interact more naturally with its patients.

Found out

Starfleet Medical singled out Dr. Julian Bashir as a suitable template for the new holodoctor, and Dr. Zimmerman traveled to *Deep Space Nine* in 2373 to prepare an extensive personality profile on the station's doctor based on interviews with Bashir, his colleagues, and his family. It was during these enquiries that Dr. Bashir's parents, Richard and Amsha, unintentionally let it slip that their son had undergone illegal genetic enhancements, and so he could not be used as a template for the LMH.

During his stay on *Deep Space Nine* Dr. Zimmerman became attracted to Leeta, the dabo girl working in Quark's bar, and she considered returning with him to Jupiter Station where he had arranged a job for her managing the station's cafe. In the end, Leeta declined Dr. Zimmerman's offer, preferring to stay with the real love of her life, Rom.

Dr. Zimmerman returned to Jupiter Station where he continued to work on the LMH as well as other projects such as a microsurveillance device in the form of a holographic fly named Roy. By 2376, Dr. Zimmerman was on the fourth incarnation of the medical hologram when he discovered he was suffering from acute subcellular degradation – a terminal disease. All attempts at finding a cure had been unsuccessful, and Dr. Zimmerman's normal confidence and sense of self-satisfaction had taken a blow as he realized he might die before he had perfected the medical hololgram.

Few friends

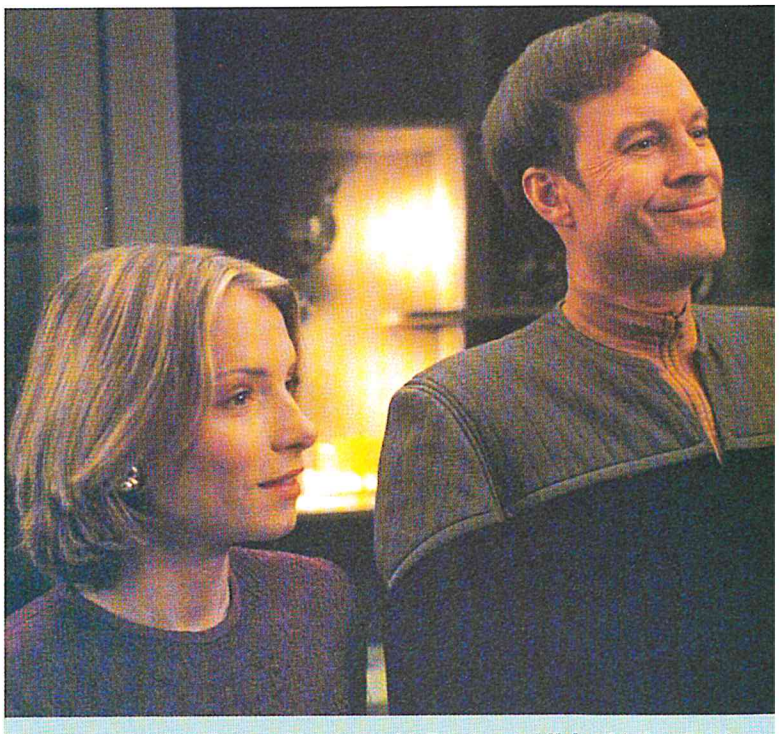
He also realized that he had made few real friends over the years due to a combination of isolating himself on Jupiter Station with his work and his extremely antagonistic personality. The only things of value to him were his collection of holographic art, Leonard, his pet holographic iguana, and his loyal holographic assistant, Haley.

Haley had been created in 2367 before the mark one EMH and she acts as his housekeeper, tidying up after him and preparing his meals. He had previously shown uncharacteristic sentimentality toward her when he canceled a lecture on Vulcan to return to Jupiter Station to repair her malfunctioning program.

The only real person that Dr. Zimmerman has fondness for, although he would never admit it, is his old assistant Reginald Barclay. Fortunately, Dr. Zimmerman picked his only real friend well as it was Lt. Barclay's work on the Pathfinder project that enabled the Doctor from *Voyager* to be sent 30,000 light years to Jupiter Station with a cure based on his experiences with the Vidiians and the Borg.

At first, Dr. Zimmerman refused to be treated by a lowly mark one EMH, but with a little persuasion and manipulation by Lt. Barclay and Counselor Deanna Troi the Doctor was able to examine and cure his creator.

Dr. Zimmerman began his convalescence with a new-found sense of admiration for his much-criticized mark one EMH. The Doctor had far exceeded his creator's expectations, and Dr. Zimmerman was able to return to his work on holographic infiltration technology entitled 'The Trojan Horse Project' with a new-found sense of pride in the EMH.



Dr. Zimmerman's only true friends are Lt. Barclay and Haley, his loyal and patient holographic assistant.

Jupiter Station

Starfleet maintains a number of orbital facilities throughout its space, some of which are home to specialized research teams. Jupiter Station performs such a role for the holographic research of Dr. Lewis Zimmerman.

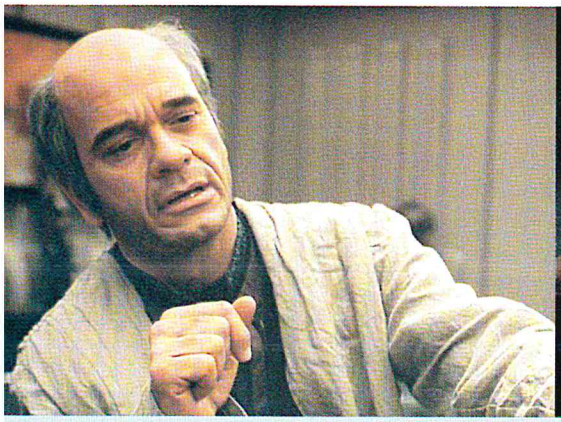
Starfleet Command has a long history of using orbital platforms for vital research and development purposes. The eployment of *Earth Station AcKinley,* and the continual xpansion of the *Utopia Planitia leet Yards* above and upon the surface of the planet Mars, illustrate Starfleet's commitment to this kind of facility.

The Jupiter Station is a massive spacestation that orbits Jupiter in the Sol system. Among other things, it provides a home for one of Starfleet's finest scientific minds – that of Dr. Lewis Zimmerman, the 'father' of modern holography.

The choice of an orbital station for such important work may seem strange, but the self-contained nature of such a facility makes it relatively easy to secure and maintain ideal conditions for experimentation for the doctor and his team, which included Lt. Reginald Barclay after his final tour of duty aboard the *U.S.S. Enterprise NCC-1701-D.*

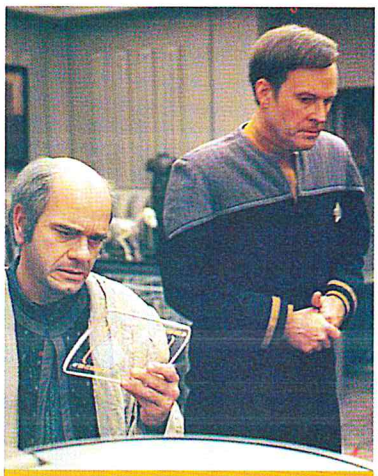
Distinctive exterior

The exterior of Jupiter Station is impressively imposing, with two sets of three large saucer-shaped modules arranged one on top of another and joined together by a number of connecting beams, which allows internal transfer between the two halves of the station. Clearly lettered on the top of the uppermost saucer are

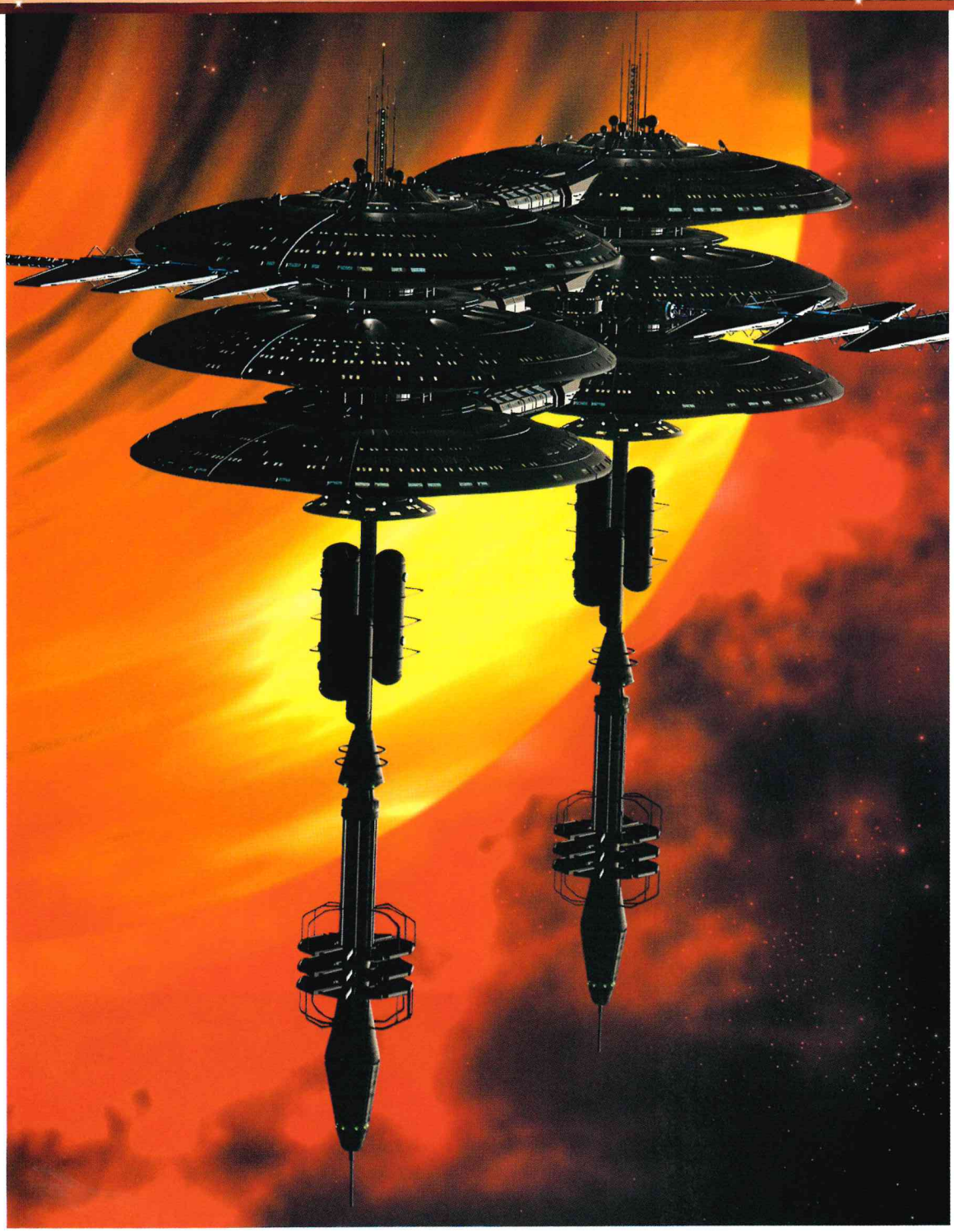


Dr. Zimmerman has created four versions of the EMH in his laboratory on Jupiter Station.

Dr. Zimmerman once offered Leeta the opportunity to run the cafe on Jupiter Station.



Reginald Barclay used to be stationed at Jupiter Station as part of Dr. Zimmerman's team.



the words 'United Federation of Planets – Jupiter Station' and the Federation symbol.

The central areas on the top of the uppermost saucers carry an array of sensors and antennas, which facilitate communication between the station and vessels light years away. Located beneath the lowest saucer modules are two smaller circular structures, consisting of multiple decks and viewing ports. Directly below them are long narrow columns that support a number of slender tanks.

The interior of Jupiter Station follows standard Starfleet designs in its use of colors, materials, and general layout. Dr. Zimmerman's complex has spacious, comfortable surroundings in which to live, closely connected to a state-of-the-art research laboratory. Food replicators and living quarters are available to both permanent staff and visiting workers. There are a number of leisure facilities for the personnel aboard the station, including at least one cafe and, unsurprisingly for the birthplace of modern holographic technology, several holodecks.

One of Dr. Zimmerman's projects was to design Haley, a holographic assistant, who lives with him.

Like other Federation facilities, Jupiter Station has its own unique logo.

JUPITER STATION Facts

- **Tuvok was once stationed at Jupiter Station, where he used to write letters to Captain Janeway.**
- **One of the holographic creatures created at Jupiter Station was a fly named Roy. This photonic insect was developed by Dr. Zimmerman as an experiment in micro-surveillance, but was unfortunately crushed by the *U.S.S. Voyager NCC-74656*'s Doctor in a fit of anger in 2376.**

Holographic Lab

The holographic laboratory on Jupiter Station is a mix of highly sensitive technical equipment and Dr. Zimmerman's personal items.

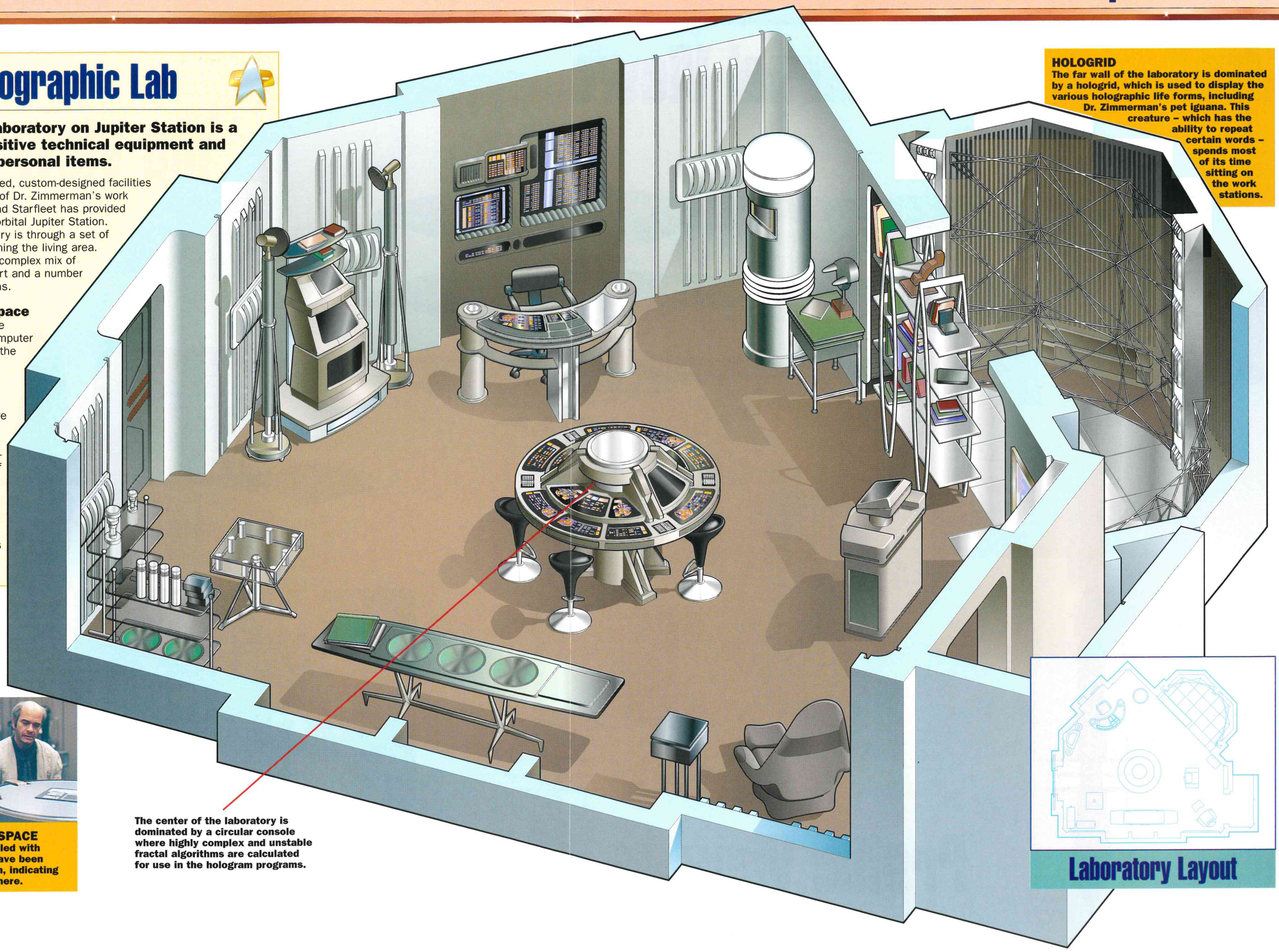
The provision of dedicated, custom-designed facilities is vital to the success of Dr. Zimmerman's work with holotechnology, and Starfleet has provided him with the best on the orbital Jupiter Station.

Entrance to the laboratory is through a set of sliding double doors adjoining the living area. Stepping inside reveals a complex mix of highly personal works of art and a number of specialized work stations.

Comfortable workspace

Located to the left of the recessed doorway is a computer terminal built directly into the bulkhead and the doctor's low, curved desk. Animal skeletons and anatomical figures are displayed on a number of shelves, and are obviously of great use to Dr. Zimmerman as he works on their exact reproduction through the use of forcefields and photons.

A large circular unit in the center of the room allows the input of highly complex fractal algorithms to combat recurrent errors in a program's pattern buffer.

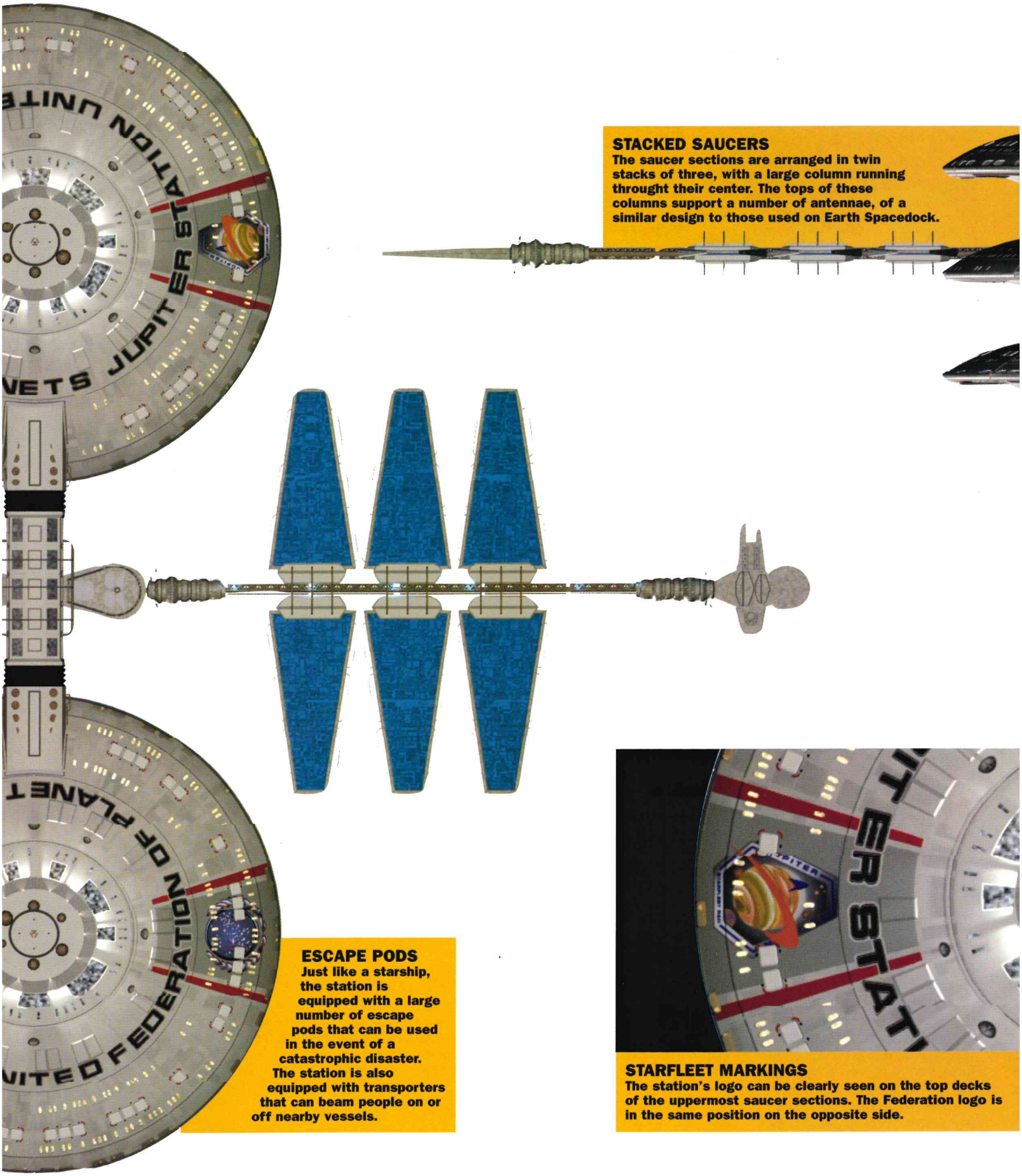


HOLOGRID
The far wall of the laboratory is dominated by a hologrid, which is used to display the various holographic life forms, including Dr. Zimmerman's pet iguana. This creature – which has the ability to repeat certain words – spends most of its time sitting on the work stations.

PERSONALIZED WORKSPACE
Much of the laboratory is filled with consoles, but some areas have been decorated by Dr. Zimmerman, indicating how much time he spends there.

The center of the laboratory is dominated by a circular console where highly complex and unstable fractal algorithms are calculated for use in the hologram programs.

Laboratory Layout

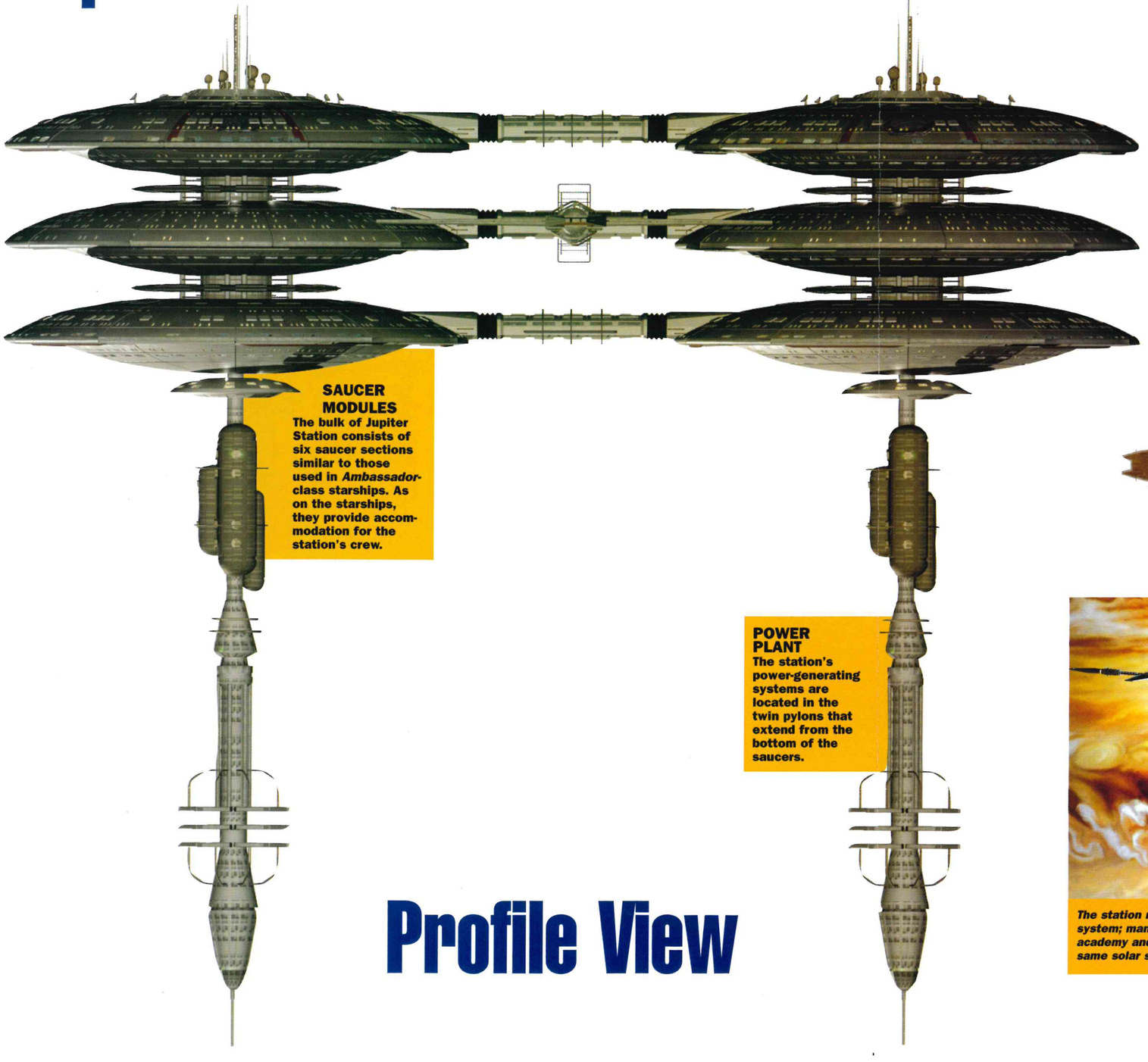


STACKED SAUCERS
The saucer sections are arranged in twin stacks of three, with a large column running throught their center. The tops of these columns support a number of antennae, of a similar design to those used on Earth Spacedock.

ESCAPE PODS
Just like a starship, the station is equipped with a large number of escape pods that can be used in the event of a catastrophic disaster. The station is also equipped with transporters that can beam people on or off nearby vessels.

STARFLEET MARKINGS
The station's logo can be clearly seen on the top decks of the uppermost saucer sections. The Federation logo is in the same position on the opposite side.

Jupiter Station External Views

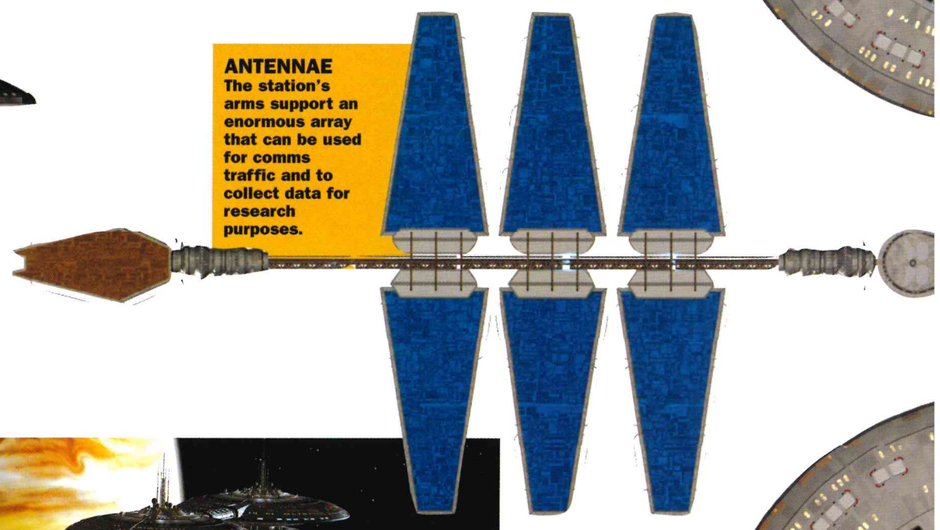


SAUCER MODULES
The bulk of Jupiter Station consists of six saucer sections similar to those used in *Ambassador*-class starships. As on the starships, they provide accommodation for the station's crew.

POWER PLANT
The station's power-generating systems are located in the twin pylons that extend from the bottom of the saucers.

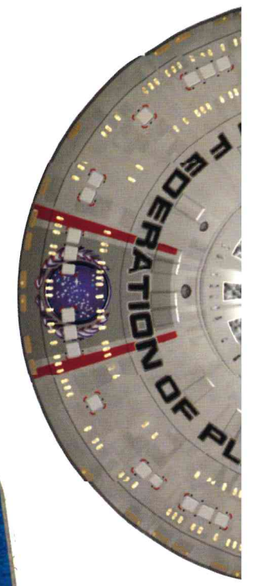
Profile View

Top View

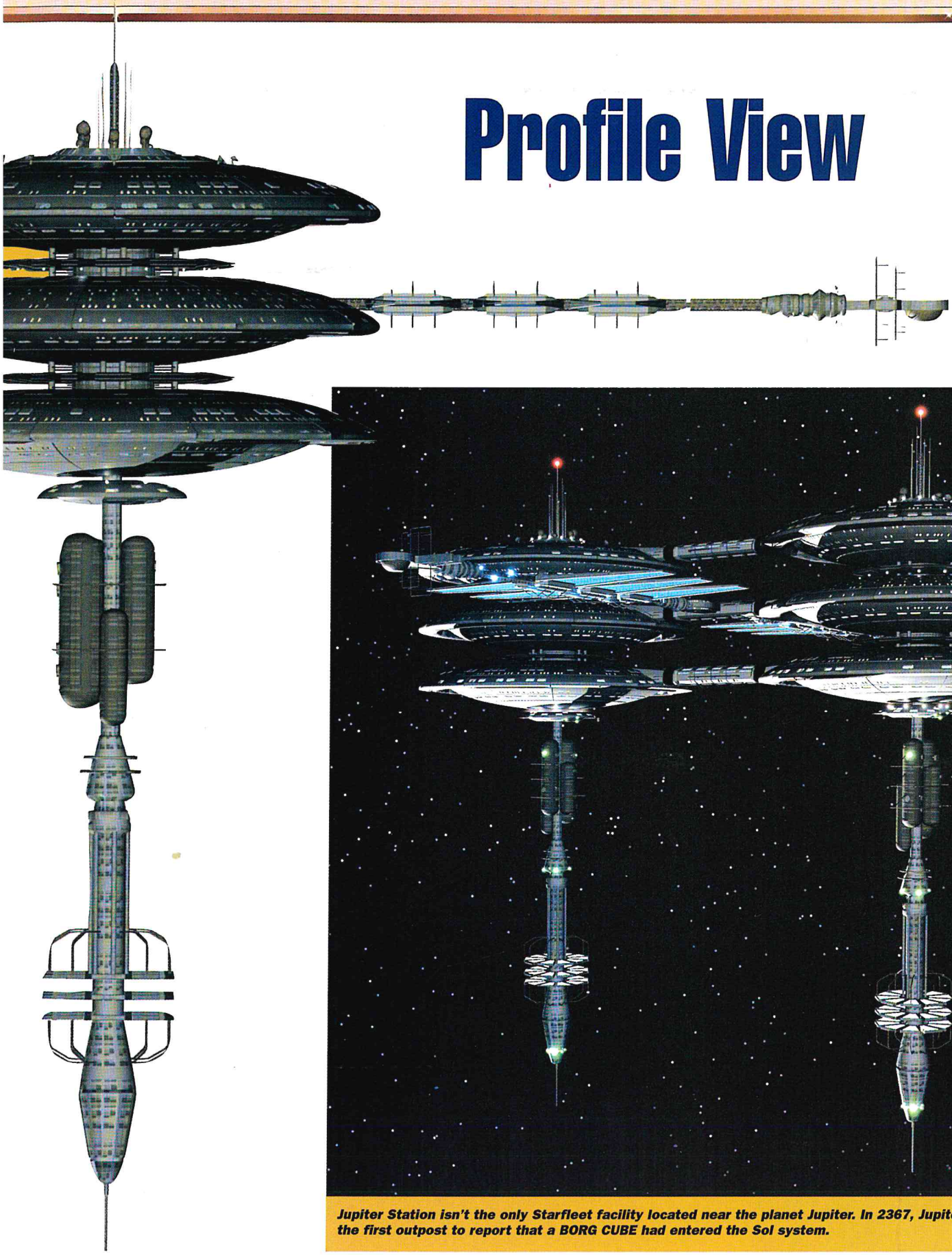


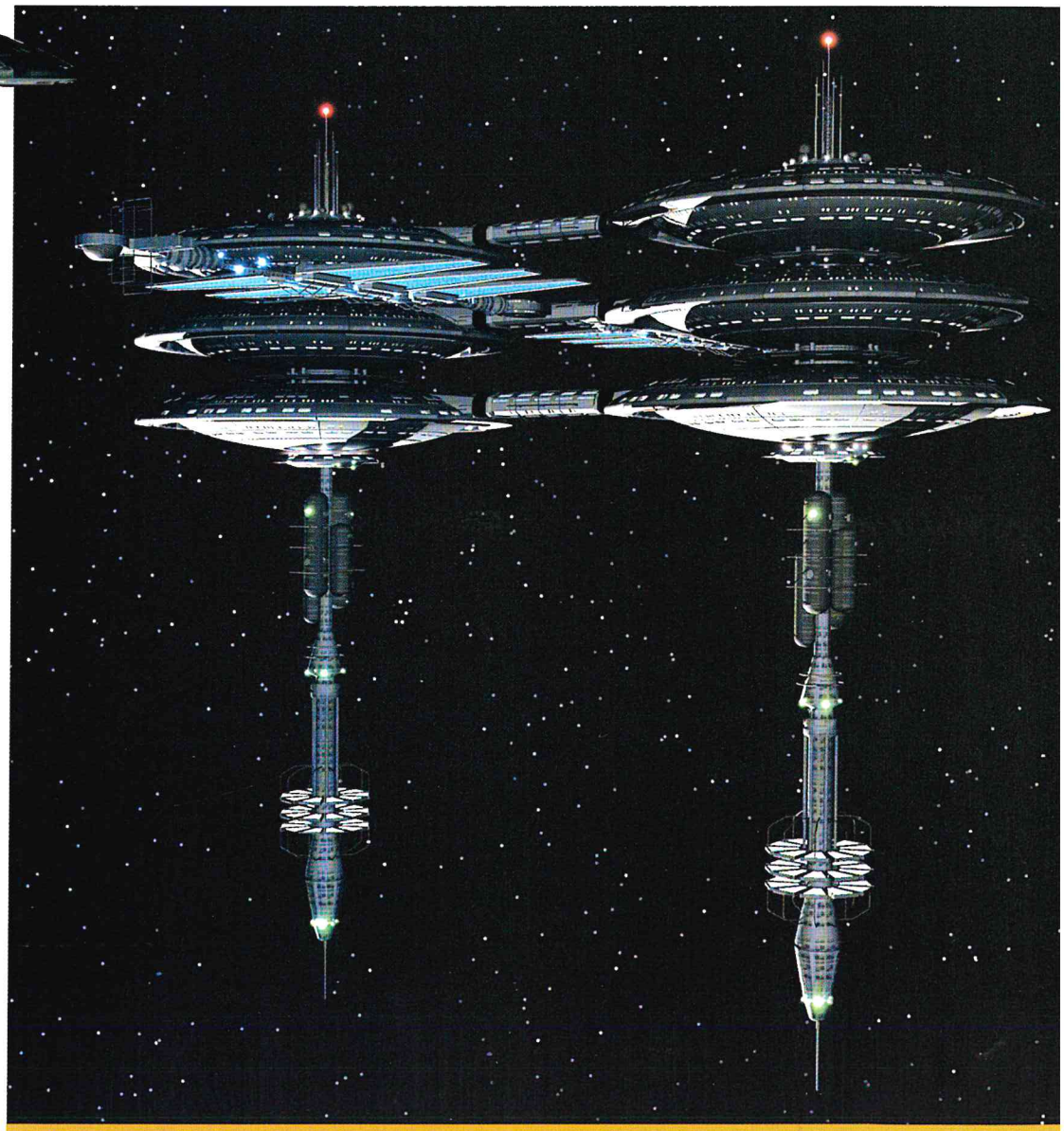
ANTENNAE
The station's arms support an enormous array that can be used for comms traffic and to collect data for research purposes.

The station maintains an orbit around the planet Jupiter in the Sol system; many other important Starfleet facilities, including the academy and headquarters, are located on other planets in the same solar system.

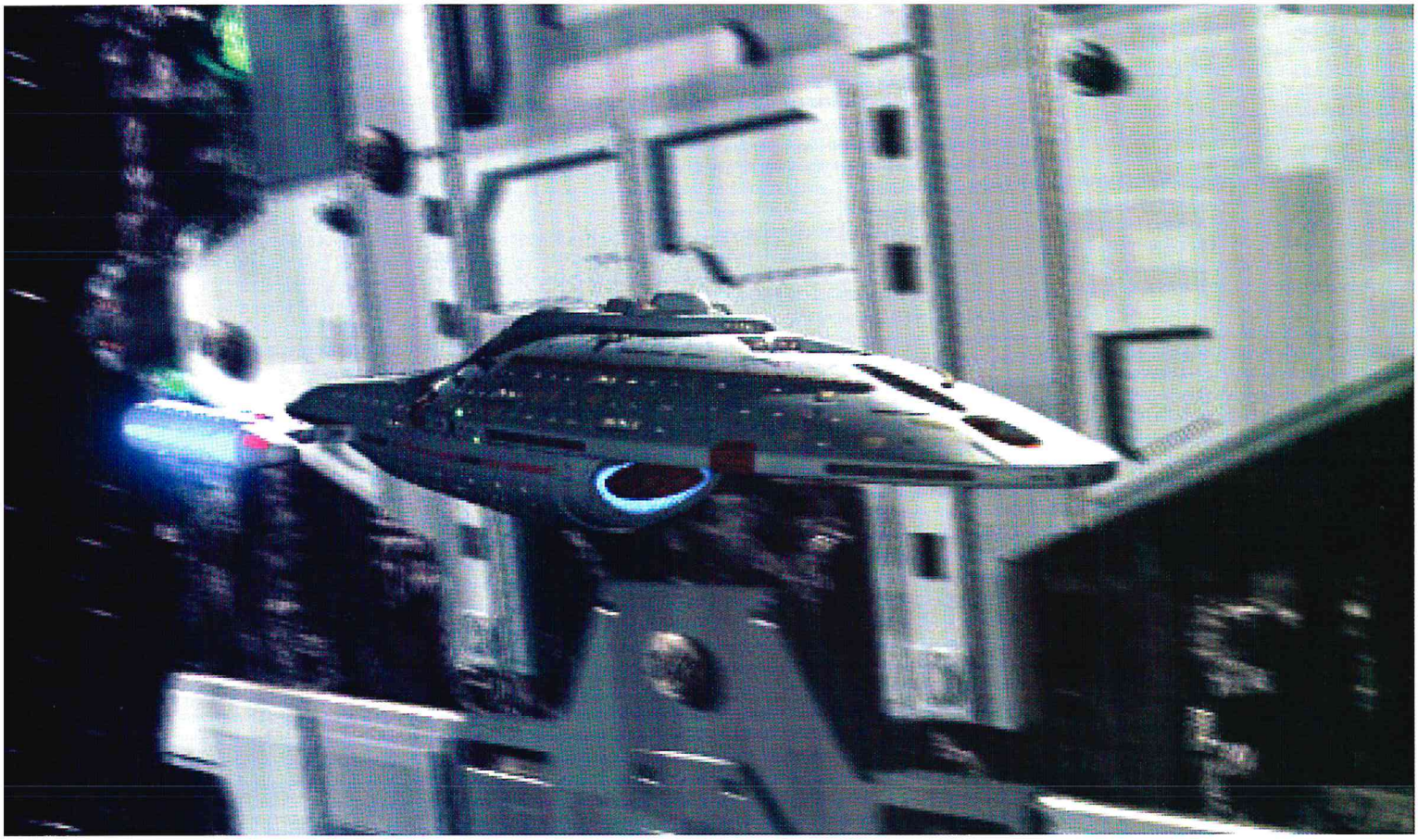


Profile View





Jupiter Station isn't the only Starfleet facility located near the planet Jupiter. In 2367, Jupiter Outpost 92 was the first outpost to report that a BORG CUBE had entered the Sol system.



STAR TREK: VOYAGER
The Final Season

As the *U.S.S. Voyager* heads toward its future, some of the writing team talk to us about the season so far and share their thoughts on the final few shows.

STAR TREK: VOYAGER's fans have long debated how, when, and if the ship would get home to Earth. We'll soon know the answer, but, meanwhile, the writers have been busy with the task of bringing the *U.S.S. Voyager*'s incredible journey to an end.

Brannon Braga handed over the reins of the show to Kenneth Biller for this final year, but has been involved in some of the shows. "I wrote the premiere episode ['Unimatrix Zero, Part II,' with Joe Menosky]. Also I wrote the story for 'Author Author,' and the script for 'Human Error' [with Andre Bormanis]. I was thrilled to do a little bit of writing because of course I miss the characters, and I have worked on the story for the final episode, but other than that my involvement has been very minimal."

The year got off to a strong start with Janeway, Tuvok, and B'Elanna assimilated by the Borg in 'Unimatrix Zero, Part II.'

Strong finale

But Brannon, and everyone else, is confident that we can look forward to a wonderful two-parter for the finale. Brannon says, "It's great. I don't know how it'll stack up to the two grand finales we've had to two different *STAR TREK* shows, so it's a tall order, but I think it will be a spectacular episode that will be very satisfying to people and will be the most action-packed episode ever!"

'Flesh and Blood' saw the return of the Hirogen and a problem for Janeway: the holograms they had created had become sentient and were demanding their rights.

B'Elanna relived her difficult past and conflict with childhood friends in 'Lineage,' and eventually achieved a reconciliation with her human father.

The show is being written by Ken Biller and Robert Doherty. Rob says, "It's a strange feeling working on the finale knowing that these are the last lines the characters are going to speak, and we may never see them again. It's daunting! But I think the show will be a lot of fun; I think it will surpass expectations. Of course, I'm biased!" The other writers haven't been involved in the discussions or the actual writing, and, although they have a reasonable idea of what we're going to see, that's firmly under wraps at the moment. Michael Taylor says, "I think we're going to save the surprises pretty much until the very end and keep people guessing. There certainly will be at least one or two decisive changes for a couple of characters, but as for what's finally planned in the finale, I'm really in the dark myself!"

Story and character arcs

It's already clear that, unlike *STAR TREK: DEEP SPACE NINE*, we have not found the ship and crew in a major story arc during the last six or eight shows. Brannon says, "I think we had to stay true to *VOYAGER*, and *VOYAGER* is all about stand-alone episodes. That's not to say that the final show won't be a big, long epic, but we didn't want to do a continuing storyline."

Michael Taylor agrees that *VOYAGER* is a very different show and does not lend itself to a long story arc. "*DEEP SPACE NINE* had a different kind of feeling. There was so much more happening internally with that station; the nexus of the drama was in the station and in the relationships between the characters. On *VOYAGER* it's a somewhat different situation. The ship is certainly where the characters spend their time, but the show isn't so much about the ship; it's about the different situations and problems and scenarios that the characters are confronted with week by week. I think we're staying true to that by not serializing the end of the show."

Stand-alone shows

Bryan Fuller adds, "I think both ways are definitely viable; personally I like to see a bit of an arc, although I think the final arc for *DEEP SPACE NINE* was flawed in a lot of ways. It was a very cool concept, but there were a couple of stumbles along the way that weren't quite as successful as they intended. And *NEXT GENERATION* had a wonderful two-hour finale, but the episodes leading up to that were relatively unremarkable."

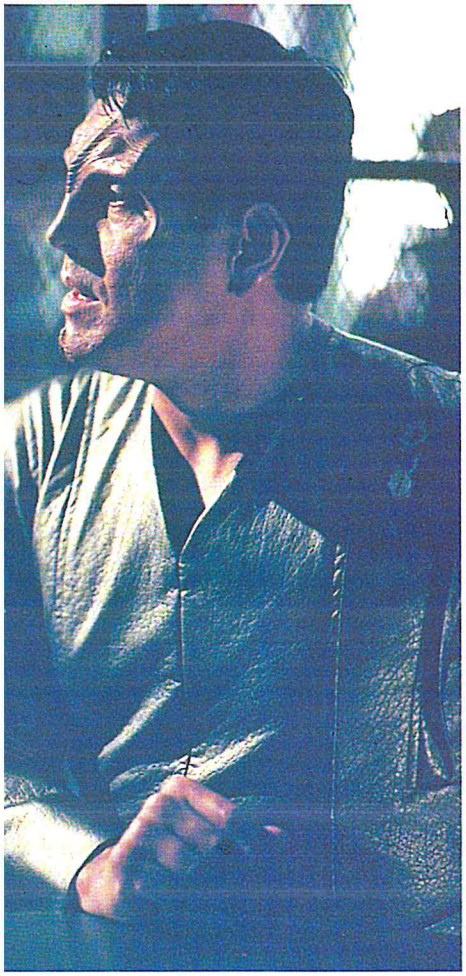
Raf Green thinks the characters have had their own arcs. "At the beginning of the year we talked about having a progression, and I think maybe it's just sort of a subtle progression as opposed to a really clear serialized one. My understanding has been that we've always wanted every show to be something you could tune into and get a complete story, without having to know other episodes, and I guess that rather than a story arc it's been character arcs that we've focused on: where is Seven going to end up, where's the Doc going to end up. We amped up our communication with Earth and the progression of B'Elanna and Tom's relationship, and we really tried to push these characters farther than we've seen them go before."

The year has seen some spectacular shows, notably the two-parter 'Workforce,' screened in February and packed with stunning visual effects. The episode was written by Ken Biller and Bryan Fuller; Bryan describes his early thoughts for the show, which called for the return of the Kobali. "When I was coming up with the first draft of that I pitched that *Voyager* hits some kind of subspace anomaly that cracks the warp core. We have to eject the warp core and the warp core explodes, the ship is hit by the shockwave and is rendered inhospitable to human life, crewmen are scrambling to the escape pods, and we play it like 'Titanic': *Voyager* is going down. And the crewmen get into the escape pods and launch, and then realize that there are micro-fractures throughout all the hulls and oxygen is venting and everybody dies –

Neelix found an eager lover in 'Prophecy,' when Ch'Regha, unsuccessful with Kim, turned her Klingon passions toward him.

"It's a strange feeling working on the finale knowing that these are the last lines the characters are going to speak, and we may never see them again. It's daunting!" – Robert Doherty

'Workforce, Parts I and II' found the crew brainwashed and working in an industrial facility. Janeway met and fell in love with the handsome Jaffen, but Bryan Fuller would have loved to see Chakotay as the romantic interest.



Chakotay had plenty to do in 'Workforce' when he took on alien guise to rescue his crewmates.

except for the away team, conveniently on a mission! They come back and not only do they see that everybody has died but that the Kobali, who as you might remember from 'Ashes to Ashes' are a race that propagates itself by harvesting the dead of other species, are essentially assimilating the crew into Kobali culture.

Rescue mission

"Chakotay and Paris and Neelix were the away team, and they would be at each other because Chakotay wants to rescue the crew and reverse this Kobali process, and Paris, because the warp core has gone and there's no way the crew is ever going to get back to Earth, wants to let them just be who they're going to be on this Kobali world with their new identities. But somewhere along the line Ken decided that he wanted to take out the whole Kobali aspect of it and just make them brainwashed and working in a factory, as opposed to being integrated into a new culture with new identities where Janeway would have a family, a husband and children, and Harry Kim would have a wife and child. A lot of that carried through into 'Workforce,' but a lot of it was also shed to get to a much simpler, cleaner story, I think."

He continues, "I would have liked to have seen some sort of acknowledgment of the relationship between Janeway and Chakotay, and I thought 'Workforce' would have been a great place to do that; instead of the Jaffen character, what if it were Chakotay, brainwashed, that Janeway was having the romance with? That would have been a place for us to explore that relationship, and especially the repercussions of how it would have impacted their relationship back on the ship."

Eternal truth

Chakotay had plenty to do in that show; he's had a good season overall, starting with 'Shattered,' written by Michael Taylor from a story conceived by Mike Sussman and himself. Michael says, "'Shattered' is a favorite show of mine, where Chakotay from the future, our present, takes Janeway from the past on a tour of the future, a sort of a Dickensian story; it's about the future not being what you expect, as is always the case. Something like that is a kind of universal truth that anyone can relate to. That's what I find most compelling about the franchise; *STAR TREK* allows you to tell stories about those kinds of situations and how they affect us. What I've always been most interested in are stories that put our characters in unique situations, and it's not so much whether they're Chakotay or Janeway but the fact that they could be any one of us in a situation like that."

Bryan Fuller had wanted to revisit the Janeway-Chakotay romance in this show too. "When we were breaking 'Shattered' I was trying to get the story to go to a place where in that final scene, where Janeway asks Chakotay how good friends are they really, he would tell her – more subtle than this, but basically – 'I've always been in love with you, and because of our situation I can't really act on it, and neither can you.' And Janeway would then go back not remembering that incident, but the confession would flavor all of

"I would have liked to see some sort of acknowledgment of the relationship between Janeway and Chakotay; what if, instead of the Jaffen character, it was Chakotay she was having the romance with?" – Bryan Fuller

"'Shattered' is about the future not being what you expect, as is always the case. Something like that is a universal truth that anyone can relate to." – Michael Taylor

the episodes to follow and the audience would understand that here was a romance that could never be."

Bryan also regrets that the romantic overtones between Chakotay and Seven of Nine in 'Human Error' haven't been pursued. "I think it would have been interesting to follow up on Seven's adventure with Chakotay in that show, and 'Natural Law' would have been a great place to do it. We devoted an entire episode to her creating a fantasy romance with Chakotay, and then several episodes later they're in a situation where it's just the two of them again. What a great place it would have been to bring that up and address that!"

Return of the Hirogen

The year's first double-length show, screened as a two-hour movie last November, was 'Flesh and Blood.' The teleplay for Part I was written by Bryan Fuller from a story by Jack Monaco that was developed by Bryan and Raf Green; the second part's script, from Bryan and Raf's story, was written by Raf and Ken Biller. Bryan says, "Jack Monaco came in and pitched the sequel to 'The Killing Game,' and basically Ken told me to figure out a story, so I sat down with Raf for a couple of hours and basically beat out the two-parter. Then of course it went through several drafts of the story document, but it was very close to what I'd come up with that day when I sat down with Raf: the relationship between B'Elanna and the Cardassian woman, the relationship between the Doctor and Iden. I came up with the whole religious arc, because my go-to place as a writer is either religion or death, so I really felt that that was kind of a nice swansong for me in my last season of the show."

The show brought back the Hirogen, who had been provided with holodeck technology by Captain Janeway. "We hadn't really talked about bringing back the Hirogen until Jack pitched it," says Bryan. "He came in with this really cool story of what would happen if they kept adapting and modifying the holograms until they became basically sentient, like the Doctor. What would happen? That was a very interesting question."

Raf Green adds, "For me, 'Flesh and Blood' was like an obsession: the whole Spartacus take on it, and the rights of holograms and that whole thing. I was really excited and enthusiastic about it."

Returning to the crew themselves, this year has seen plenty of action for some characters who haven't had a lot to do in recent seasons. Brannon Braga hopes we will be satisfied with the way all the characters have been wrapped up. "That's been our goal every year," he says. "It's an ensemble cast and obviously you focus on your most popular characters, but you must tend to all of them because they're part of the family." Rob Doherty agrees: "I think the season has been devoted to touching base with the characters to see where they are after seven years – how far they've come, and where they may be going. I think we've done a pretty good job of tying up loose ends."

Revived story

Rob's own shows include 'Inside Man,' where we saw a holographic Barclay who was very different than the real character. Rob says, "It was something I had proposed as a B story for an episode that I wrote with Raf Green and Brannon last year, 'Lifeline'; we thought we needed a story about what would be going on on *Voyager* while the Doctor was at the Jupiter Station, so I proposed a kind of holographic exchange where Starfleet has sent a hologram to *Voyager* to catch up and see what life is like and to report back to Starfleet. Everyone liked it but it was too big to be a B story, so we just kind of stuck a pin in it and it became 'Inside Man.'"

Looking at the other characters, Rob points to someone who's had plenty to do this year. "B'Elanna, I think, has had a pretty good season," he says. 'Prophecy' was a great show; 'Lineage' was a great show. Her pregnancy as a subplot throughout the season has been very present. Neelix may not have had many episodes this year that were devoted to him, but he played an important part in just about every show. We tried, as we always do, to shine the spotlight on every single character. Personally I'm satisfied with how we've handled each of the characters."

James Kahn wrote 'Lineage,' in which B'Elanna confronted her troubled past. Had

Favorite faces

We look at some returning heroes and villains from this season's shows.

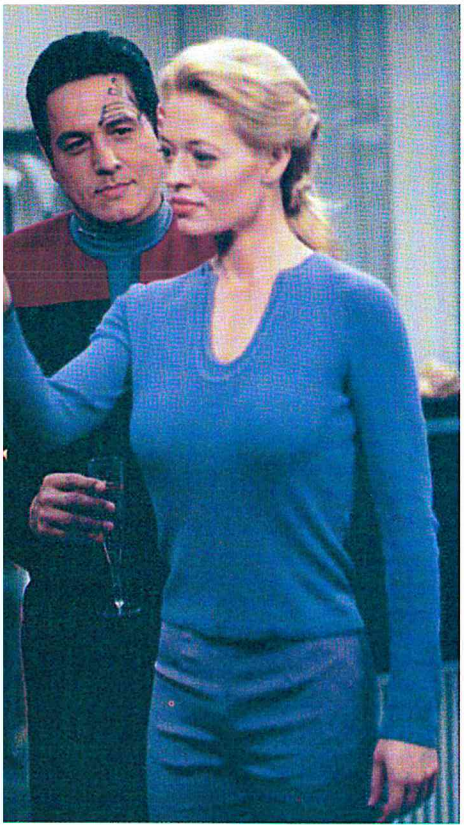
'Unimatrix Zero' brought back Susanna Thompson as the Borg Queen.

Troi was on hand to advise Barclay yet again in 'Inside Man.'

Seska (Martha Hackett) was as aggressive as ever in 'Shattered.'

Jonathan Del Arco played the mute alien Fantome in 'The Void.'

'Q2' saw the return of John de Lancie, accompanied by his son Keegan.



Seven of Nine imagined some very human scenarios for herself in 'Human Error.' Her attraction to Chakotay, however, was not revisited in 'Natural Law' later in the season.

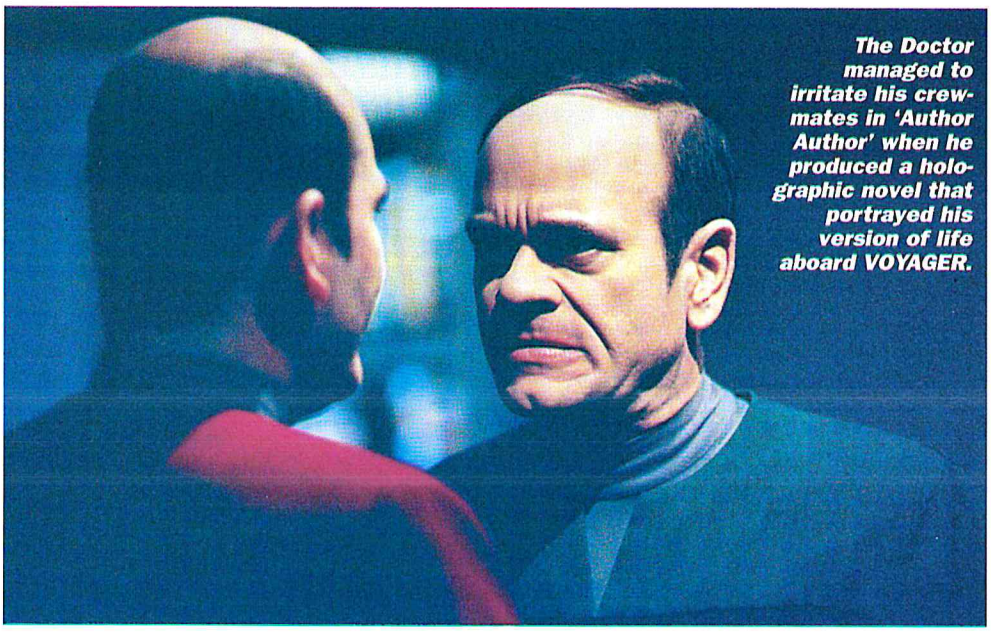
> "We often look for meanings and themes, and, once we start writing, oftentimes the characters will tell us what the themes are as we begin getting into the plot." – James Kahn

he been harboring ambitions to write for her? "Not specifically, but as the season went on we started talking about her pregnancy and it became nice to think about real human events that would happen to our real human characters and how they reacted to that. Certainly B'Elanna has had as much as, or more than, any of our characters in terms of her history; I wouldn't call them psychological problems but past issues to deal with. It was really fun to spend a show dealing with just human issues and leave shoot-'em-up action things a little bit behind. I think 'Lineage' is probably the show where I really got to delve most deeply into real human emotions and human issues."

Married at last

B'Elanna's first big show of the season was 'Drive,' which finally saw her and Tom Paris married. Michael Taylor originally conceived the show very differently, though. "I just wanted to do a story about a big race! I had in mind 'Death Race 2000' and great Roger Corman movies like that; movies that I saw when I was a kid. There have been lots of great race shows, and I really wanted to do one. I wanted to do it with cars – I wanted them to be driving around on a planet – but we're a space show, so Ken Biller said, 'Well, do it in space!' So we did, and it was fun." He's not entirely sure how the B'Elanna and Tom aspect came into being. "It wasn't my idea! I'm not sure who brought it in; somehow it just came about that this would be a good thing to put with it and give the episode real character depth."

Raf Green worked on the story for 'Prophecy,' and enjoyed his involvement with one of *STAR TREK*'s great alien races. "That was really fun," he says. "I went nuts on researching the Klingons and I had the prophecy worked out so much farther than it ever got in the show itself; they thought Kahless was going to reappear on a star and then this sect had decided they'd pointed out the wrong one and it was actually a Delta Quadrant star, etcetera, so I had a lot of fun researching that. And I had fun with the whole thing of Neelix and Kim being chased around by the Klingon woman. I just loved that last scene with Tuvok coming back to his quarters and finding Neelix with a black eye; I think that's one of the funniest things I've seen on the show!"



The Doctor managed to irritate his crewmates in 'Author Author' when he produced a holographic novel that portrayed his version of life aboard VOYAGER.

Neelix enthusiast

Raf wrote 'Destiny,' Neelix's big show of the season. "I've been a huge fan of Neelix; I think Ethan is a wonderful actor. I pitched out this idea in many different forms, some of which Ken liked better than others, but what I was interested in was that Neelix seemed to be such a good father figure to Naomi and such a nurturing guy and I thought it would be interesting to see, what if he was compelled to be fatherly to a Talaxian; and I also wanted to see him be macho and heroic. Not that we haven't seen glimmers of that, but usually he's serving hors d'oeuvres or telling stories and being sweet, and I thought it would be cool to kind of push him and see what happens."

Chakotay is another often-neglected figure, and Michael Taylor was pleased to give him plenty to do in 'Shattered.' "Chakotay is in the vice president's position," he says, "which is an unfortunate position; it was the same for Riker, to a degree. Robert Beltran is a very good actor and he has wonderful presence, so I enjoyed having the opportunity to write a show in which he really led the way. And he did a great job with it."

A show that dealt with wider issues rather than focussing on characters was 'The Void,' in which the crew are confronted by powerful and aggressive races and struggle to survive. The teleplay was written by Raf Green and James Kahn from a story by Raf and Ken Biller. James says, "We often look for meanings and themes, and, once we start writing, oftentimes things begin to emerge;

"Ken said we could kill somebody! We went through the list of recurring characters that we could kill, and it was either Vorik, Carey, or [Samantha] Wildman." – Bryan Fuller

the characters will tell us what the themes are as we begin getting into the plot. 'The Void' from the beginning was very specifically supposed to harken back to *TNG* kinds of themes and greater issues about the Federation; the original title of the show was actually going to be 'Federation.' We were thrown into this completely void-like circumstance, and what would we do; we'd probably try and start a Federation again!"

Moral dilemma

Raf Green adds, "What I was really fascinated about was the idea of pushing *VOYAGER* really to the moral brink; you know, what's the line between protecting your crew and surviving, and staying true to Starfleet and Janeway's own morality. 'The Void' – and this is something Ken and I talked about – is a kind of distillation of all of *VOYAGER* into one episode; you're trapped in this impossible place and the stakes are very high, and survival is such a desperate thing."

We've seen some well-loved *STAR TREK* characters and guest stars this season. But of the *VOYAGER* crew, one character who reappeared and got a little more action than he might have wished was Lt. Joseph Carey, who tragically met his death in 'Friendship One' at the hands of Verin, the leader of a race whose world has been polluted by an Earth probe. "Ken said we could kill somebody in that episode!" says Bryan Fuller gleefully. "We went through the list of recurring characters that we could kill, and it was either Vorik, Carey, or [Samantha] Wildman. Mike [Taylor, his co-writer] wanted to kill Celes, who was the young ensign from 'Good Shepherd' and was also in 'The Haunting of Deck Twelve,' but I just loved that character so much I couldn't bring myself to kill her, so it was like, 'Let's just kill Carey!'

"The last few times we've seen him he really didn't have a lot to do; he would mostly just look up from a console and say, 'Commander?' So we thought we would flesh out his character a little bit before we killed him, but if you haven't seen someone for ever and all of a sudden you get to learn a lot about who he is, the savvy audience member will say, 'You know, this dude's going to die by the end of Act Three.' He may as well have a bullseye tattooed on his ass, because he's as good as gone. So we pulled back from that and just gave him some little character nuances that weren't quite so overbearing that wouldn't set up all the red flags, but I think once he's the guy to be beamed back in that episode, half the audience would think, 'OK, they're just getting rid of him so that the two main characters can carry out the rest of the drama,' and the other half is saying, 'He's dead!'"

Carey was one of a number of occasionally-seen characters that we haven't met very often; surely some of the writers must regret that they didn't make more use of him, Samantha Wildman, the disaffected 'Good Shepherd' crew – and of course the officers who came aboard from the *U.S.S. Equinox NCC-72381*. Bryan says, "I would have liked to have seen more of them, especially the *Equinox* crew and the crewmen from 'Good Shepherd,' because there are opportunities with those characters that you didn't necessarily have with the main characters, in that they were more flawed. They would make choices and have reactions that would be more realistic to a contemporary audience than someone who is faced with the Borg and sits in their chair and does their job, as opposed to breaking into tears and going fetal in the corner of the bridge, which would be most people's reaction!"

Reaching the end

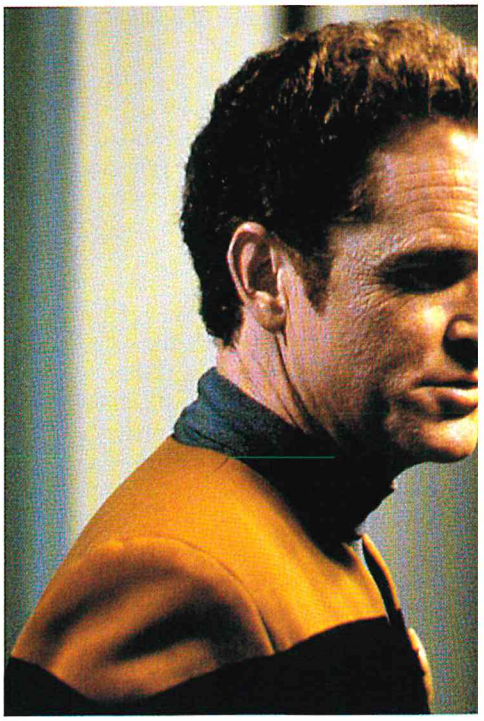
What do the writers think have been the special strengths of this final season? Rob Doherty says, "Personally, I found this season very rewarding; I thought that we had some of our best pure science fiction shows, along with some of our best pure character shows." James Kahn agrees: "I think we've really been focused on the characters and bringing their arcs to some kind of resolution. It's been like a seven-year novel."

Michael Taylor adds, "I think there are still more stories out there; if we wanted to we could probably find another seven years' worth of shows to deal with these folks! It's exciting to see the characters at some sort of end point, after which they'll go off on some

In 'Friendship One' the crew discovered a planet devastated by an Earth probe. The inhabitants blamed humans for their woes.

life you're no longer a part of, but maybe there are fans out there who will continue to plot their courses! There have been a bunch of imaginative shows, and a lot of good writing and good acting. I think it's a fitting final season for *VOYAGER*, and I'm sure the fans will get an exciting finale that will pay off the seven years they've invested in this ship and its journey."

Next month: We talk to Michael Piller and Jeri Taylor about creating *STAR TREK: VOYAGER*.



Lieutenant Carey was killed in 'Friendship One,' but it was not an easy decision: the writers debated long and hard about which recurring character should die.

STAR TREK: DEEP SPACE NINE
The Continuing Story

A year after the final episode of *DEEP SPACE NINE* aired, the story is set to resume in a new series of novels.

t is three months since the Dominion War ended; the Founders have retreated to the Gamma Quadrant, Cardassia is in ruins, and the Pah-wraiths ıve been defeated, but Bajor has uid a high price – Benjamin Sisko, e Emissary of the Prophets, was st in the final battle, and has joined e Prophets in the Celestial Temple. There won't be an eighth season *STAR TREK: DEEP SPACE NINE*, ıt the story will continue. Starting is month, Pocket Books are ıblishing a series of novels that will ke the station and its crew into a ıld new era.

The *DS9* line of books is supervised editor Marco Palmieri, who is ırking with several authors to bring the continuing story. As he explains, e first two books, 'Avatar,' are effec-ely a pilot for the show's relaunch.

ngoing saga

Like the television series, the novels at follow will connect with one other to form a much larger story. ıis is something the novels couldn't do ıen the series was on the air, since the thors couldn't predict the twists and ns of the show's complex story, and arco is clearly excited by the prospect. "I think that's integral to capturing the irit and feel of *DS9*. For the first time, ents in *DS9* novels will have consequences at will affect stories in future books, just as the TV series. And just as *DS9* episodes d complete stories that contributed to the ger continuing saga, so too will the novels." The last episode of *DS9*, 'What You Leave hind,' resolved several storylines, but, as arco points out, it also left many questions

The first two books in the new era, 'Avatar, Books One and Two,' are set several months after the end of the Dominion War. They will launch a continuing series of novels.

unanswered: who will be the next kai? What will happen to the Cardassians? Will Bajor join the Federation?

Marco promises that these issues will be addressed in the books, as will Kasidy's pregnancy, and Bashir and Ezri's burgeoning relationship. "The focus of the story will remain the station and the characters there. To a larger extent, there's also social and political fallout from the war, especially as it pertains to Bajor, Cardassia, and the Dominion … and the innumerable loose ends left over from the show's seven seasons."

One major strand that will definitely be

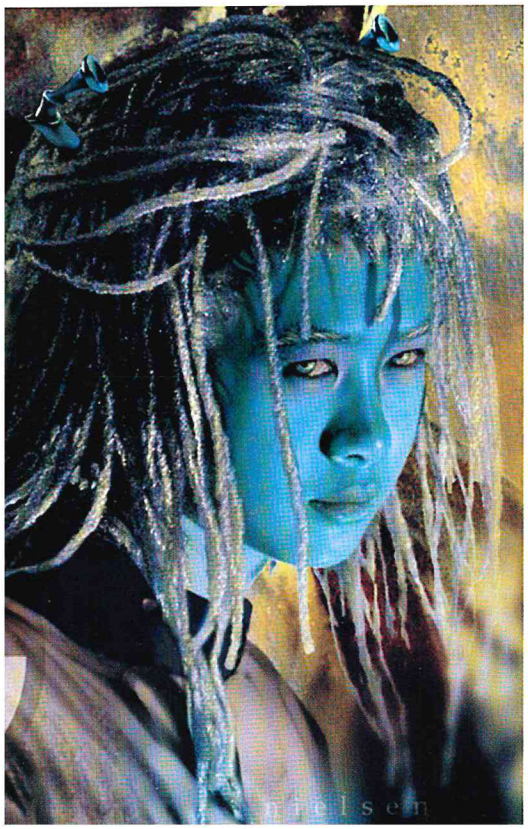
resumed is Starfleet's mission to explore the Gamma Quadrant, which will be the subject of a four-novel series, 'Mission: Gamma,' published later this year.

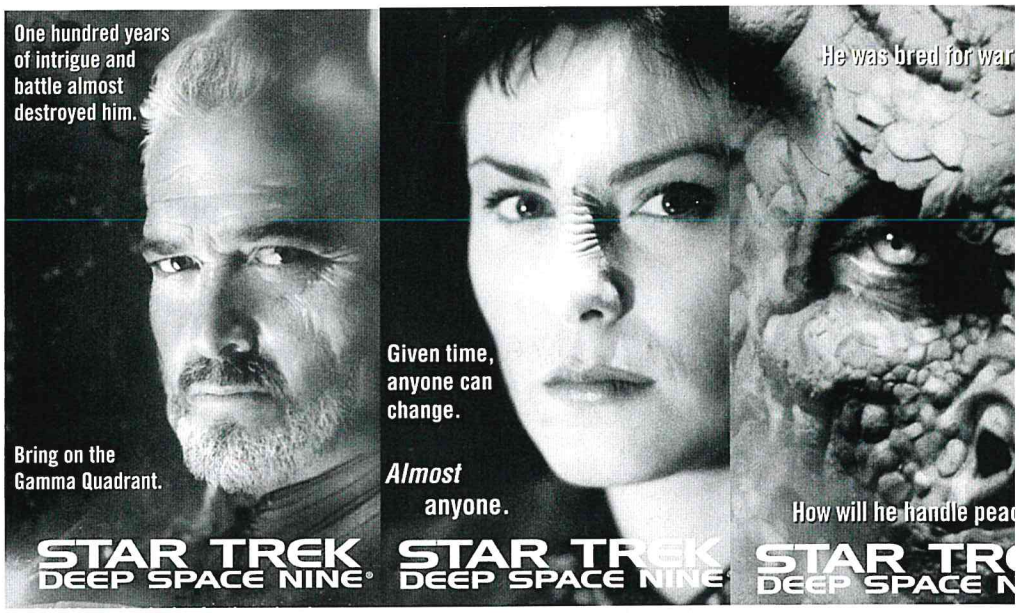
But everything begins in 'Avatar.' Like *DS9*'s pilot 'Emissary,' it features a guest appearance by the *U.S.S. Enterprise*, which comes to the station's aid when a new war threatens to break out.

A lot has changed in the seven years since Picard first visited the station: not least Kira's attitude to the Federation. When Starfleet took command of *DS9*, she regarded them as little better than an enemy; now she has taken Sisko's place as the station's commander. "Kira is a kick-ass commanding officer in whom Starfleet has the utmost confidence," Marco says. "And though 'Avatar' is an ensemble story, in every sense of the word, Kira is at its heart. In it, she faces some of the toughest challenges of her life, both personally and professionally – challenges that are military, political, and theological at once. And she doesn't emerge from them unscathed."

New faces

Since so many familiar faces left *Deep Space Nine* in the show's final episode, Kira will find herself dealing with several new characters who have been assigned to the space station by either Starfleet or the Bajoran government. Marco admits that at first the prospect of continuing the story without Odo,




One hundred years of intrigue and battle almost destroyed him.
Bring on the Gamma Quadrant.
Given time, anyone can change.
Almost anyone.
He was bred for war
How will he handle peac
STAR TREK DEEP SPACE NINE
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Several new characters will be joining the crew of DEEP SPACE NINE. Kira's new first officer is an experienced Starfleet officer, while Ro Laren finds a haven in the Bajoran Militia, and the events seen in 'Avatar' leave a Jem'hadar soldier on the station.

O'Brien, Worf, Garak, Dukat, Martok, Winn, Weyoun, and Damar was a little daunting, but adds that he soon realized that it was appropriate.

"There's no denying that these characters are all tough acts to follow, but change was always at the core of what made *DEEP SPACE NINE* so special: change in the continuing story, change within each of the characters, and change among them collectively. We – my authors and I – are coping with those absences by exploring the ways in which the remaining characters cope with them."

Old and new

Of course, there are several important job vacancies to be filled on the station, and Marco is confident that they have created – or found – interesting characters, who will bring something valuable to the books.

"First, there's Commander Elias Vaughn, *DS9*'s new first officer. Vaughn is a somewhat enigmatic 100-year-old human who has served Starfleet selflessly for 80 years as a floating tactical operative. He's got experience to burn, and his age gives him a unique historical perspective on the *STAR TREK* universe. Apart from his duties as Colonel Kira's executive officer, he'll be commanding the *U.S.S. Defiant*.

"Then there's Ro Laren: not a new character, but one new to *DS9*. Twice fallen from the graces of Starfleet and a survivor of the Dominion massacre of the Maquis, she joins the cast in the unlikely role of a Bajoran Militia lieutenant, assigned to *DS9* as its new chief of security under unusual circumstances. She's something we never got to see on the series – a Bajoran agnostic.

"Next is Ensign Thirishar ch'Thane, commonly called Shar, the station's new Andorian science officer, through whom we'll explore one of the oldest and yet most unknown species in *STAR TREK*. Our goal is to make the Andorians a people as unique and complex as the Cardassians or the Klingons. Lastly, there's a Jem'Hadar soldier, who comes to the station under circumstances best left for the books to reveal."

The station hasn't had a science officer since Jadzia Dax died at the end of Season Six. That situation is resolved in the books, when the Andorian Thirishar ch'Thane joins the crew.

Change and growth

Marco is quick to point out that these characters are not carbon copies of their predecessors but complex people in their own right, who will shake up the character dynamics we got used to on the show.

"That is something the TV series did successfully all the time, just by adding characters like Garak, Worf, Martok, Nog, Ezri, and others to the mix. Changing character dynamics allows new things to happen, new relationships to evolve, and new conflicts to emerge. Our hope is that the characters we're introducing will help to catalyze the kind of character and story development that made *DS9* great."

And Marco assures us we haven't seen the end of any of *DS9*'s established characters: even Sisko. As he says, "Sisko promised to return. Who am I to call him a liar?"

Ship to Ship Docking at Speed

In an attempt to rescue their friend Data, who ran amok on the Ba'ku colony world, Picard and Worf engaged in a high-speed aerial pursuit that resulted in them having to perform a dangerous docking maneuver.

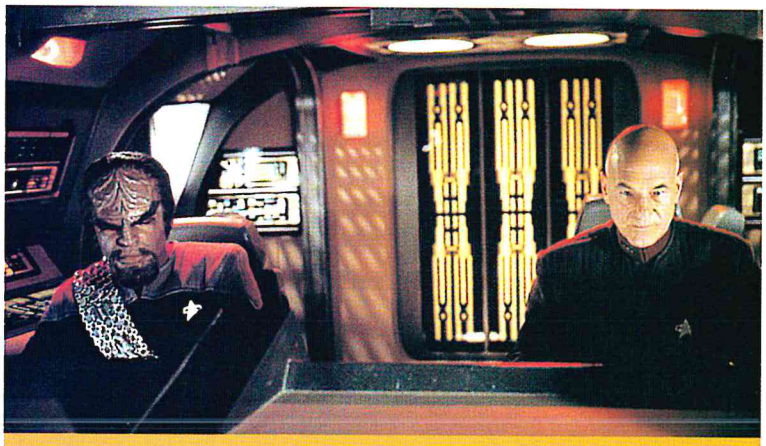
In most docking procedures, one of the parties – usually the larger of the two – will be stationary, but in extreme situations it may be necessary to attach two vessels while they are moving at high speeds. Such a maneuver requires immense piloting skill if it is to be completed successfully.

A good example of a successful high speed ship-to-ship docking procedure took place in 2375, above the Ba'ku colony world, when Captain Jean-Luc Picard and Lt. Commander Worf attempted to use a shuttlecraft from the *U.S.S. Enterprise NCC-1701-E* to capture a scout ship piloted by a malfunctioning Lt. Commander Data.

Aerial acrobatics

The docking clamp of Worf and Picard's shuttle was activated while Picard piloted the craft to a position underneath the scout ship, where he locked onto the docking clamp in the larger vessel's underside. Once the docking clamps have a hold their grip is virtually unbreakable and the strength of the clamps meant that it was almost impossible for Data to break the connection between the ships by force. If he had continued to resist capture, the scout ship would have ripped off part of the shuttlecraft's hull with the docking clamp still attached to it.

As the scout ship was the more powerful of the two craft, its engines initially guided the flight path of the locked vessels, sending them both into a downward spiral toward the surface of the Ba'ku colony world. Picard and Worf kept their cool, however, and were able to extend their inertial dampeners, which helped them take control of the linked vessels. Once their descent had slowed, Worf entered the scout ship through the docking hatches and disabled Data with a phaser. Its pilot incapacitated, the scout ship was then towed back to a safe port.



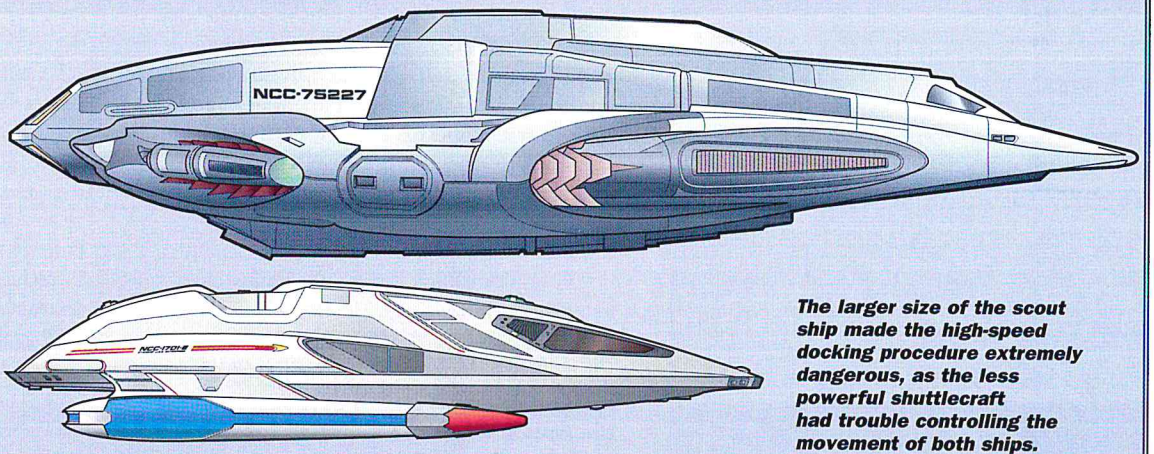
Captain Picard distracted Data with a Gilbert and Sullivan song, giving them time to attach their docking clamps to the renegade scout ship.

Picard and Worf embarked on a high-speed chase through the atmosphere of the Ba'ku colony world, in pursuit of their malfunctioning android colleague Lt. Commander Data.

Once locked together, the ships plummeted downward at an alarming speed, pulling up only meters from the planet.

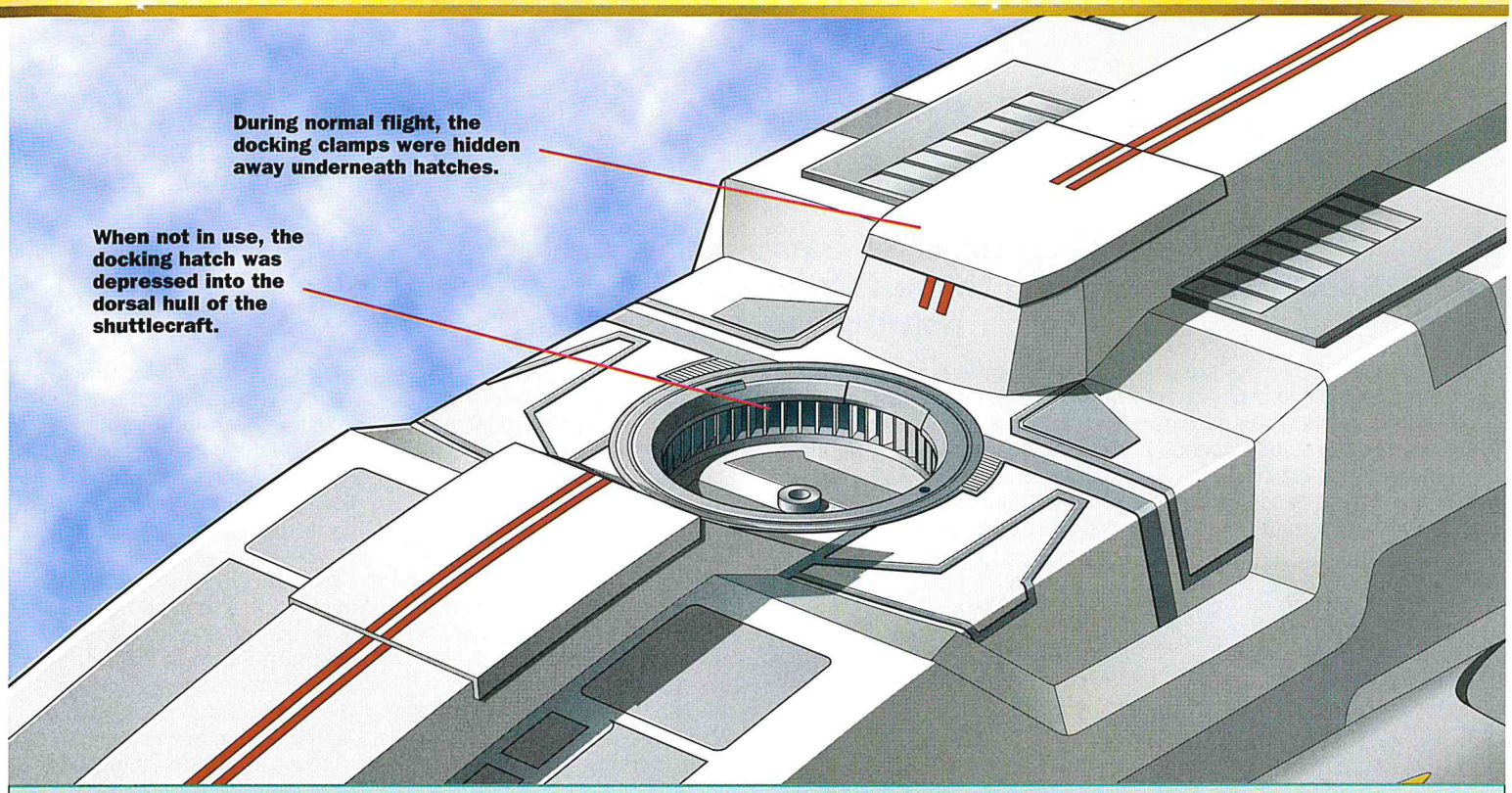
Speed docking

The smaller *Enterprise* shuttlecraft approached Data's scout ship, attempting to connect with the docking hatch located on its underside. Once locked, the combined ships were difficult to control.



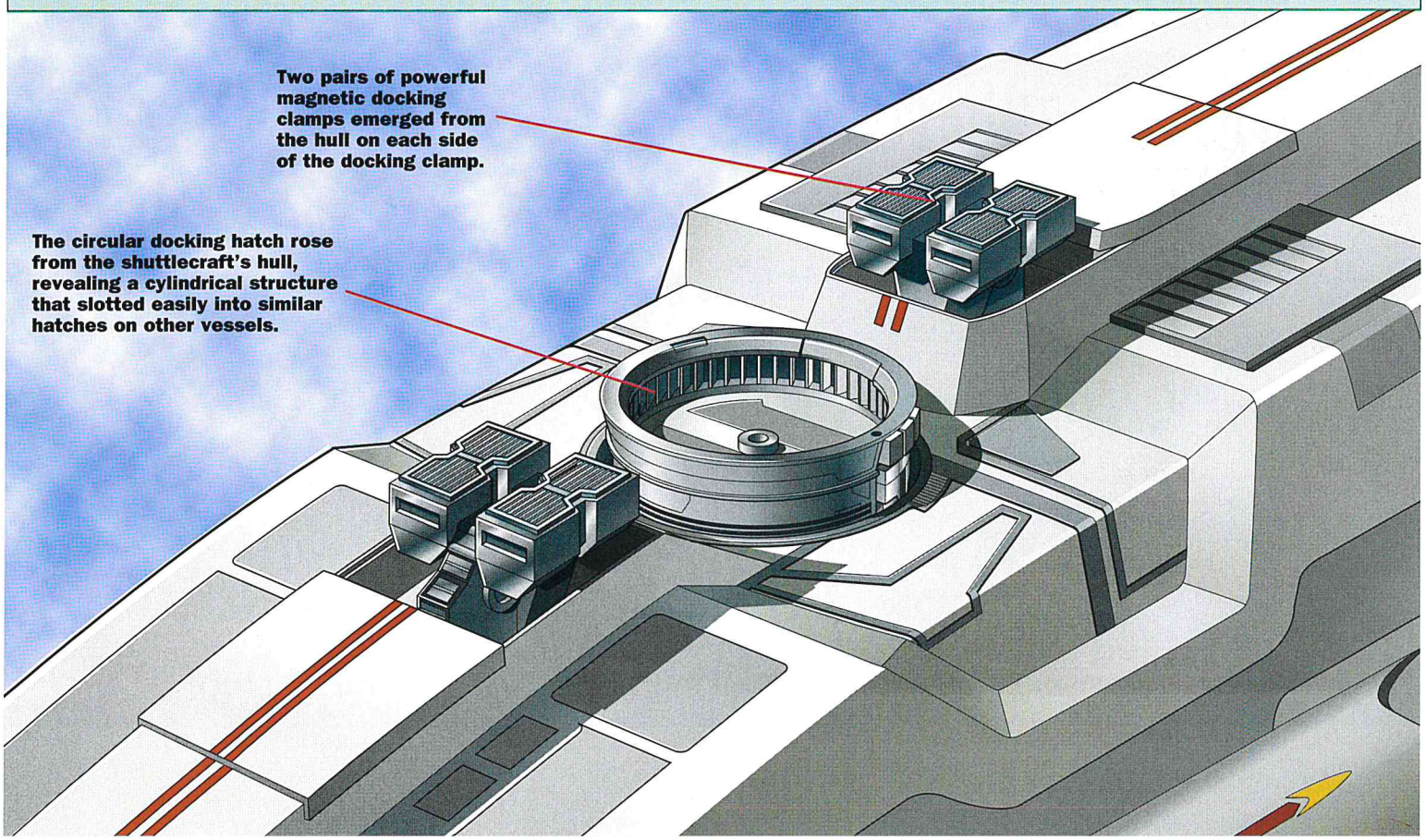
The larger size of the scout ship made the high-speed docking procedure extremely dangerous, as the less powerful shuttlecraft had trouble controlling the movement of both ships.

Ship to Ship Docking at Speed


During normal flight, the docking clamps were hidden away underneath hatches.
When not in use, the docking hatch was depressed into the dorsal hull of the shuttlecraft.

Perfect positioning

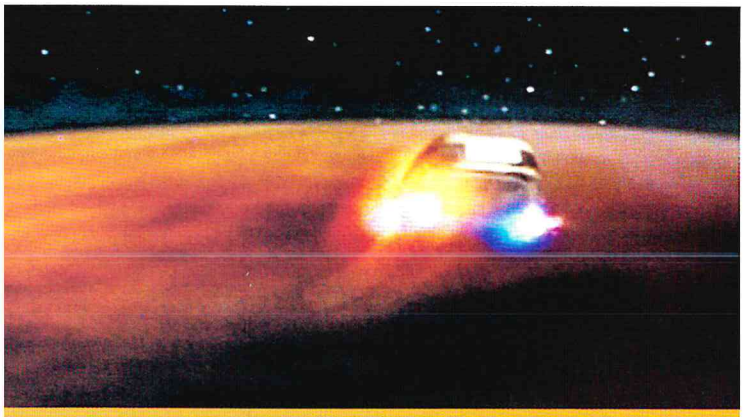
In hot pursuit, the docking clamp of Worf and Picard's shuttle was extended some distance from Data's scout ship; this was so that it could be locked into the scout ship's docking hatch immediately. Under normal circumstances, the two docking hatches would be lined up first, and then the clamps would be activated.


Two pairs of powerful magnetic docking clamps emerged from the hull on each side of the docking clamp.
The circular docking hatch rose from the shuttlecraft's hull, revealing a cylindrical structure that slotted easily into similar hatches on other vessels.

Bouncing off the Atmosphere

The combination of an inexperienced pilot with a stolen shuttlecraft hurtling toward its destruction required an inspirational solution, and quickly ...

In 2364, the *U.S.S. Enterprise NCC-1701-D* was in orbit around Relva VII, where Wesley Crusher and three other candidates were taking a Starfleet Academy entrance examination. Another student from the *Enterprise*, Jake Kurland, narrowly missed out on the opportunity to take the test, but was so despondent over his failure that he stole a shuttlecraft with the intention of going to Beltane IX, where he planned to sign on to a freighter.



Picard ordered Kurland to accelerate toward Relva VII to the point where he could effectively bounce off the atmosphere by altering course.

Kurland's larceny became the least of his worries, however, when the inexperienced pilot accidentally unbalanced the dilithium reaction that powered his shuttlecraft. Kurland was left with just maneuvering jets that could not counteract the gravitational pull of Relva VII, and it looked as if he would burn up in the atmosphere, 200 kilometers above the planet.

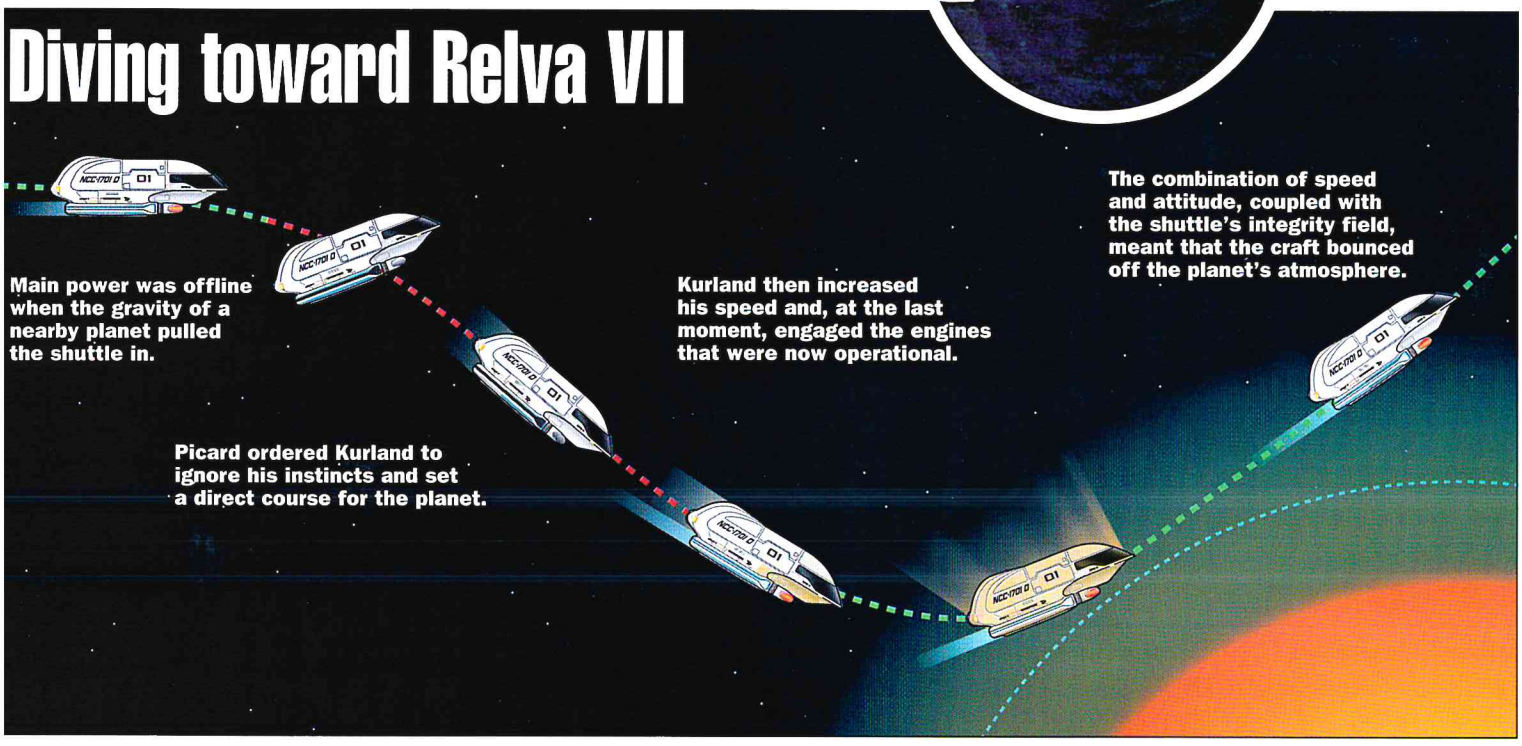
Lifesaving maneuver

Kurland's craft was out of transporter and tractor range, and the crew aboard the *Enterprise* seemed powerless to prevent a catastrophe. When it was realized that any attempt to restart the engines would lead to disaster, Captain Picard developed an innovative solution to the problem. Much to Kurland's surprise, the captain ordered him to accelerate his craft toward the planet. Kurland showed his faith in Picard's abilities by obeying this seemingly suicidal order.

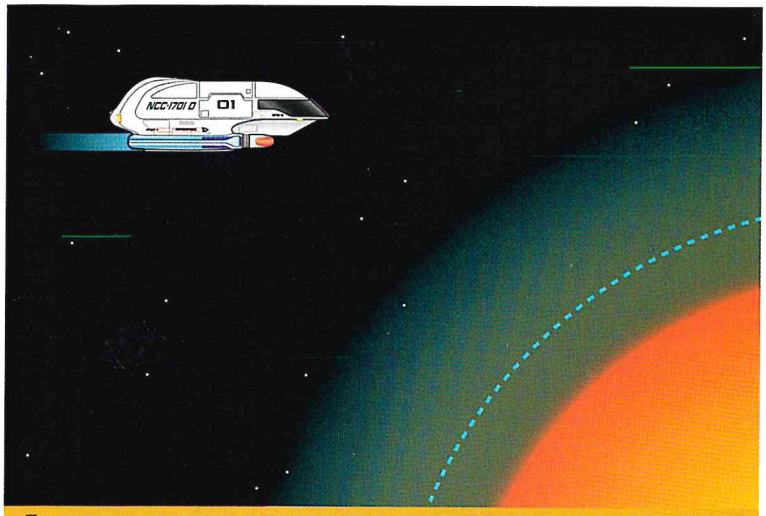
Next, Picard asked Kurland to start his engines and pull the ship away exactly at point zero-two-zero – marking the place closest to the planet's atmosphere. Kurland's trust paid dividends as although the resulting ride was bumpy, he bounced off the atmosphere and away from the gravitational pull of the planet.

When Jake Kurland unbalanced the dilithium reaction in the stolen shuttle's engines, he placed his faith exclusively in Captain Picard's skills.

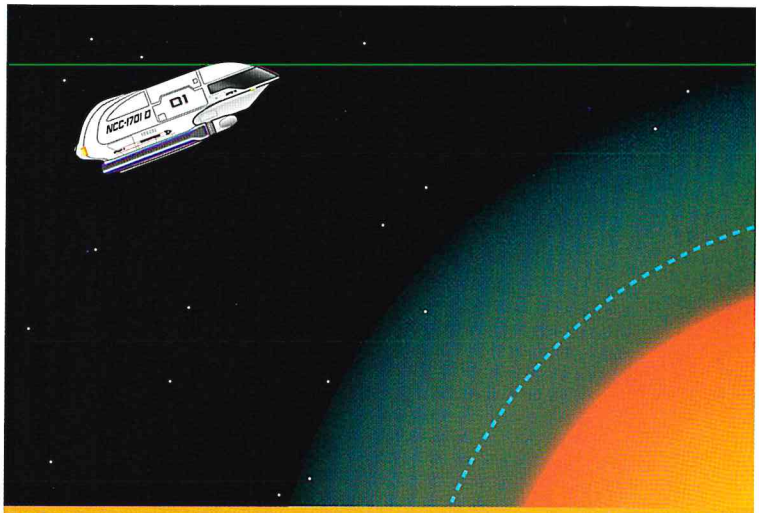
Diving toward Relva VII


Main power was offline when the gravity of a nearby planet pulled the shuttle in.
Picard ordered Kurland to ignore his instincts and set a direct course for the planet.
Kurland then increased his speed and, at the last moment, engaged the engines that were now operational.
The combination of speed and attitude, coupled with the shuttle's integrity field, meant that the craft bounced off the planet's atmosphere.

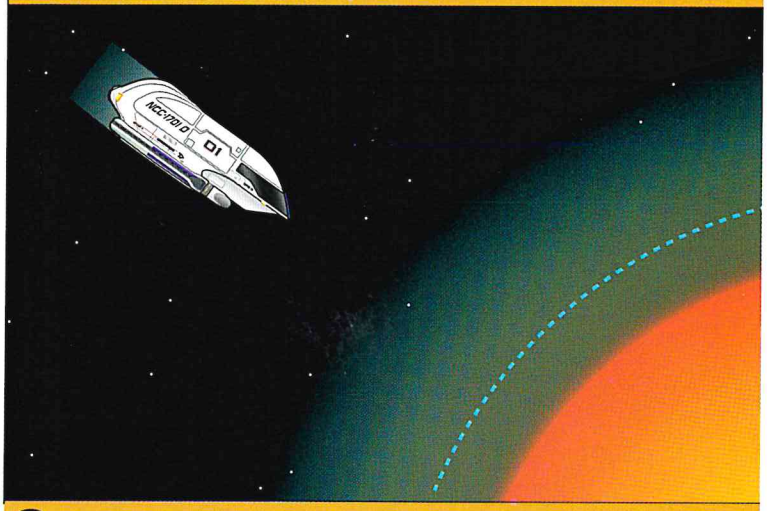
Bouncing off the Atmosphere



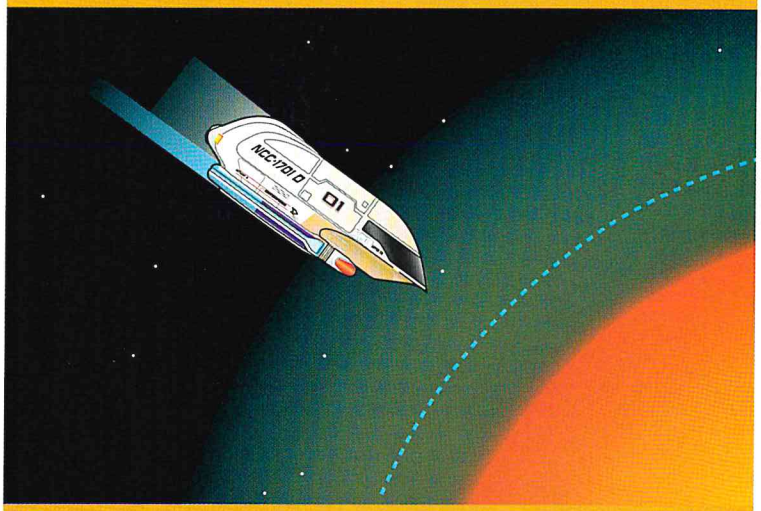
1 *Jake Kurland's piloting inexperience resulted in him unbalancing the dilithium reaction and stalling his stolen shuttlecraft's engines.*



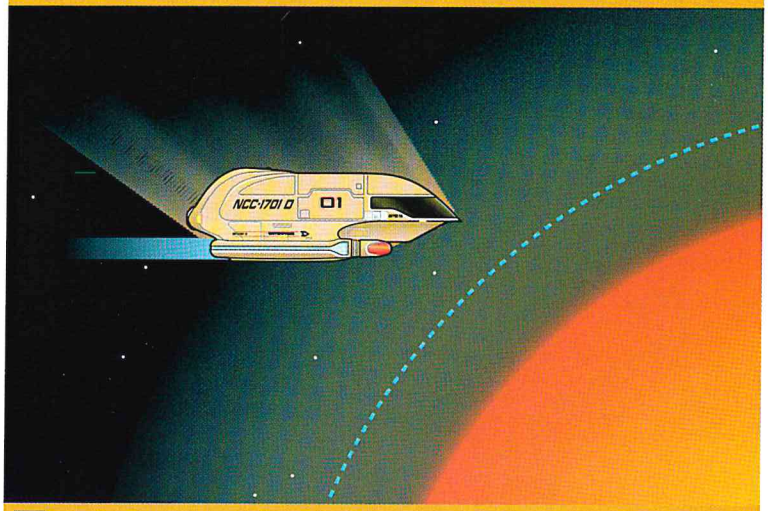
2 *The shuttle was caught in the gravitational pull of a nearby planet, and its maneuvering jets were not powerful enough to release it.*



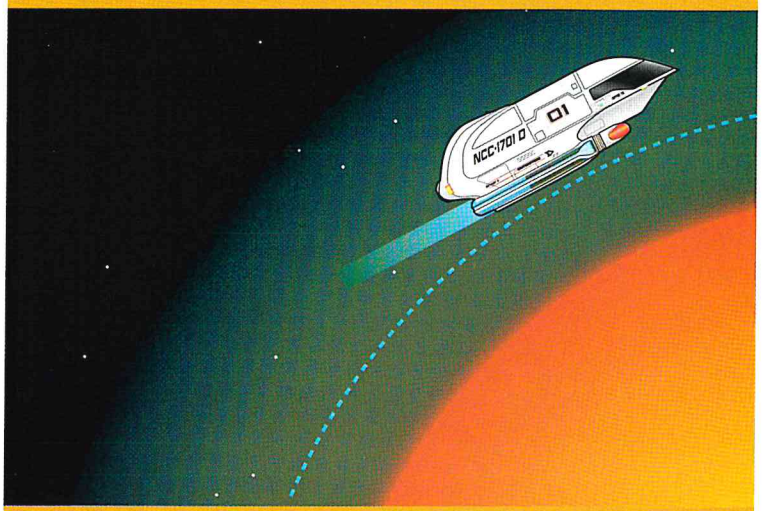
3 *With seconds to go, Picard ordered Kurland to alter course so that the nose of the shuttle was pointing directly toward the planet.*



4 *As the shuttle approached the atmosphere of Relva VII, Kurland engaged his engines and increased his approach velocity.*



5 *Kurland pulled the nose up, decreasing the angle of approach so as to expose the shuttle's underside to the atmosphere.*



6 *The resulting speed and attitude of the shuttle allowed the vessel to escape the gravity field by bouncing off the planet's atmosphere.*

The Picard Maneuver

This clever battle tactic was devised by Captain Picard on the spur of the moment when a Ferengi vessel threatened to destroy his ship.

The Picard Maneuver is named after Captain Jean-Luc Picard, who devised it while he was in command of the *U.S.S. Stargazer NCC-2893.*

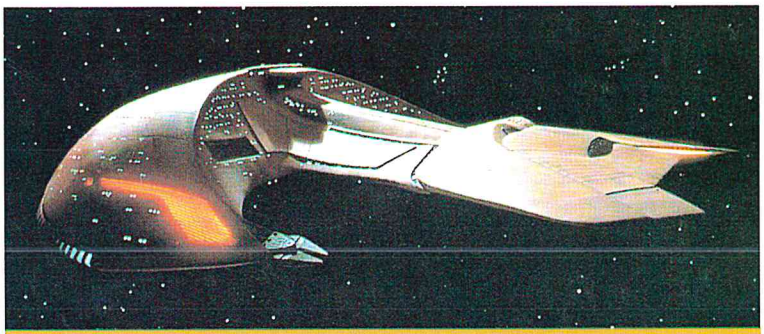
It was while crossing the Zeta Talaxia star system in 2355 that the *Stargazer* was attacked without warning by a *Ferengi Marauder* vessel. In this combat situation Picard was presented with a number of options; he could have launched a frontal attack, but this was risky since his ship was already badly damaged by his adversary's powerful plasma weapons. The alternative was to retreat, but Picard realized that the increased maneuverability afforded *Constellation*-class ships by their additional warp nacelles gave him a tactical advantage. The *Stargazer*'s sensor scans also revealed a chink in the enemy's armor; the *Ferengi Marauder* appeared not to have the ability to detect objects moving at faster-than-light speeds.

Multiplying ships

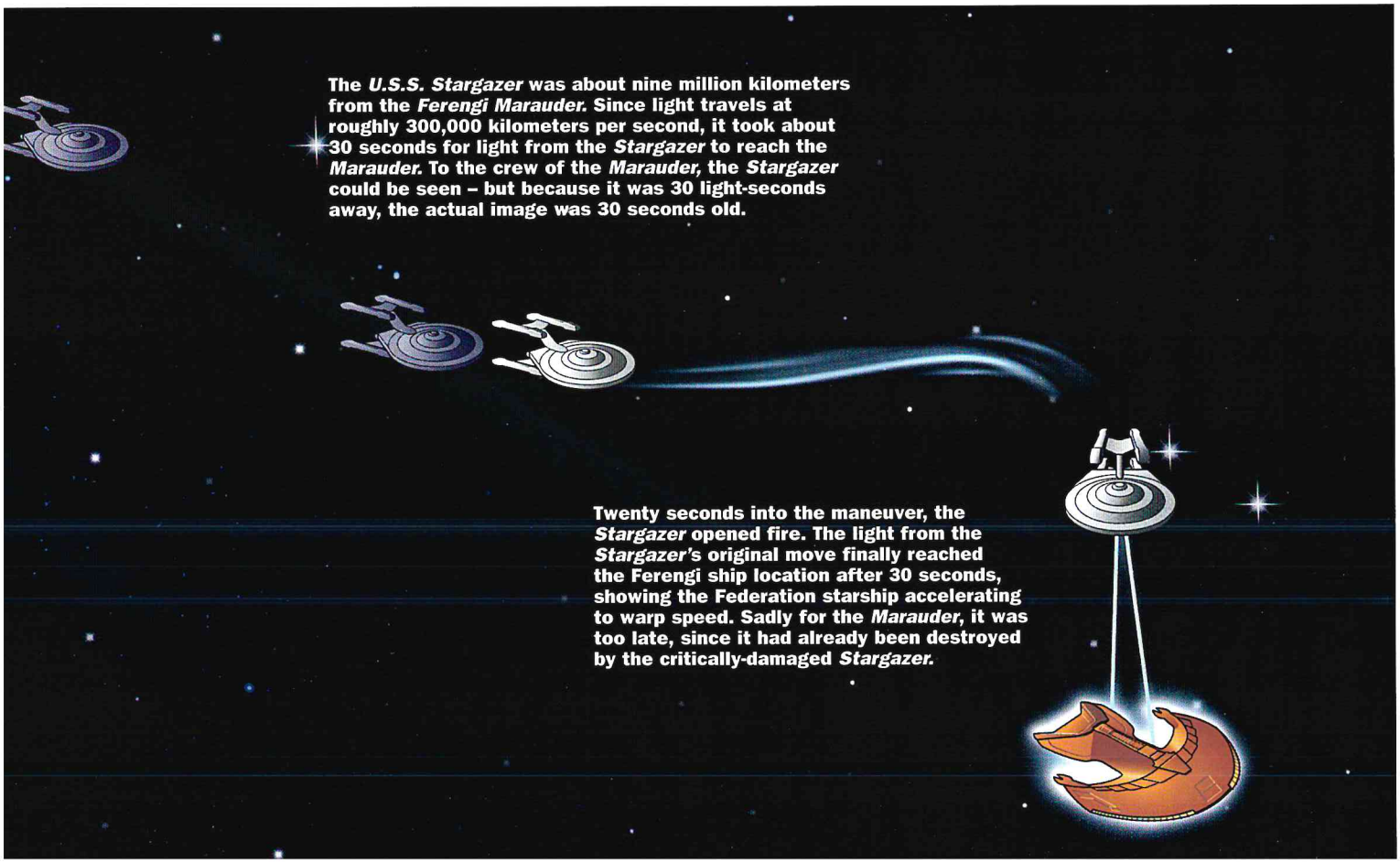
The *Stargazer* was positioned about nine million kilometers from the attacking vessel, and since light travels at roughly 300,000 kilometers per second, Picard calculated that it would take at least 30 seconds for the light generated by his ship to traverse the distance between them; the image seen aboard the Ferengi vessel was therefore always 30 seconds old.

The *Stargazer* engaged its warp drive and accelerated faster than light, but because of the enemy's sensor deficiency they would not be able to see the Federation ship's moving for another 30 seconds. After 15 seconds the *Stargazer* had moved within firing range, and because of its proximity to the *Ferengi Marauder* the light from its current position reached the enemy while the light from its old position was still en route, and so to the Ferengi, it appeared to be in two places at once. In effect, the enemy vessel saw a second *Stargazer* appear, while the first seemed to remain in its original position.

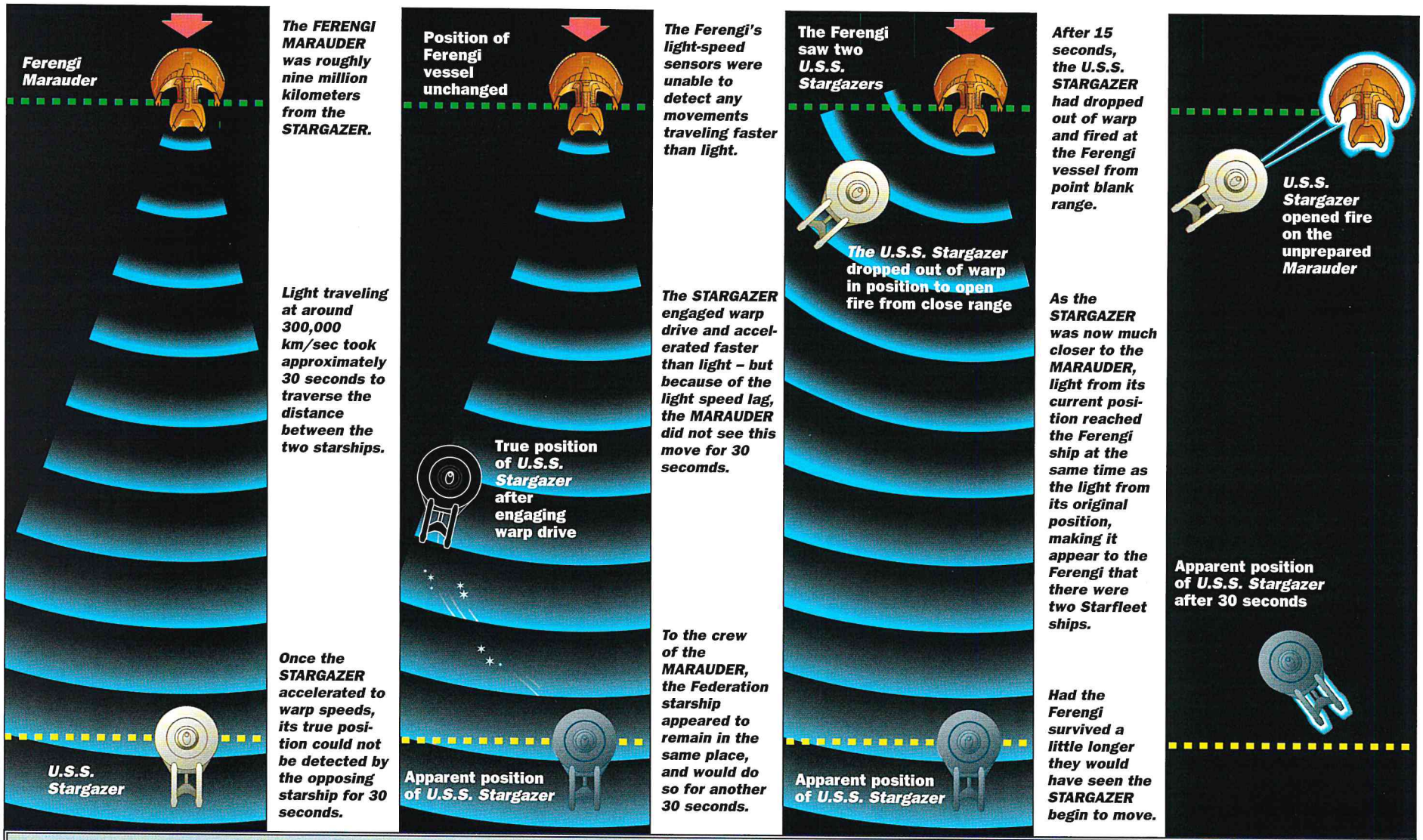
The *Ferengi Marauder* never witnessed the warp jump of the *Stargazer* vessel as, less than 20 seconds into the maneuver, it was destroyed from point blank range by the Federation vessel. This tactic was so effective that it became required reading for students at Starfleet Academy.



A FERENGI MARAUDER similar to the one above launched an unprovoked attack on the U.S.S STARGAZER NCC-2893 in 2355.


The *U.S.S. Stargazer* was about nine million kilometers from the *Ferengi Marauder*. Since light travels at roughly 300,000 kilometers per second, it took about 30 seconds for light from the *Stargazer* to reach the *Marauder*. To the crew of the *Marauder*, the *Stargazer* could be seen – but because it was 30 light-seconds away, the actual image was 30 seconds old.
Twenty seconds into the maneuver, the *Stargazer* opened fire. The light from the *Stargazer*'s original move finally reached the Ferengi ship location after 30 seconds, showing the Federation starship accelerating to warp speed. Sadly for the *Marauder*, it was too late, since it had already been destroyed by the critically-damaged *Stargazer*.

The Picard Maneuver

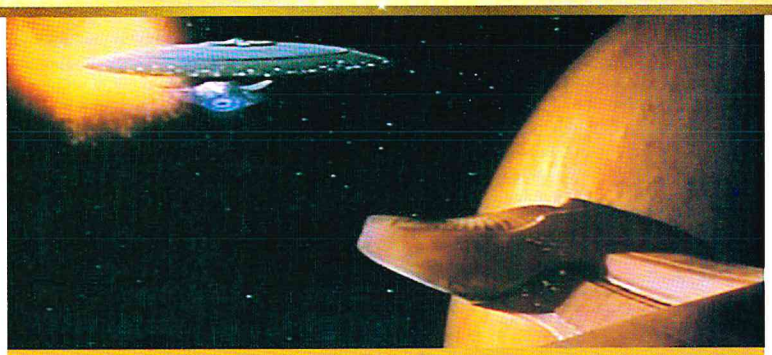

Ferengi Marauder
U.S.S. Stargazer
The FERENGI MARAUDER was roughly nine million kilometers from the STARGAZER.
Light traveling at around 300,000 km/sec took approximately 30 seconds to traverse the distance between the two starships.
Once the STARGAZER accelerated to warp speeds, its true position could not be detected by the opposing starship for 30 seconds.
Position of Ferengi vessel unchanged
True position of U.S.S. Stargazer after engaging warp drive
Apparent position of U.S.S. Stargazer
The Ferengi's light-speed sensors were unable to detect any movements traveling faster than light.
The STARGAZER engaged warp drive and accelerated faster than light – but because of the light speed lag, the MARAUDER did not see this move for 30 secomds.
To the crew of the MARAUDER, the Federation starship appeared to remain in the same place, and would do so for another 30 seconds.
The Ferengi saw two U.S.S. Stargazers
The U.S.S. Stargazer dropped out of warp in position to open fire from close range
Apparent position of U.S.S. Stargazer
After 15 seconds, the U.S.S. STARGAZER had dropped out of warp and fired at the Ferengi vessel from point blank range.
As the STARGAZER was now much closer to the MARAUDER, light from its current position reached the Ferengi ship at the same time as the light from its original position, making it appear to the Ferengi that there were two Starfleet ships.
Had the Ferengi survived a little longer they would have seen the STARGAZER begin to move.
U.S.S. Stargazer opened fire on the unprepared Marauder
Apparent position of U.S.S. Stargazer after 30 seconds

No margin for error

As the basis of the maneuver was dependent upon the speed of light, the tactic offers no advantage against opponents with faster-than-light detection technology. Exploiting the Ferengi weaknesses required accurate timing for the ruse not to go awry. The warp engines had to be engaged with precision timing so that the *U.S.S. Stargazer* came out of warp before the Ferengi's sensors realized that the ship had even jumped to warp; if they were not, the Ferengi would have destroyed the ship with their plasma bursts.

Wargame Exercises

A Starfleet combat simulation became a real battle when a *Ferengi Marauder* inadvertently entered the fray.



***A FERENGI MARAUDER** interrupted the battle simulation and, hoping to profit from the encounter, engaged in a real set of wargames.*

n response to the threat posed by the Borg, Starfleet initiated a series of training exercises in 2365 to test the command ›ilities and combat acumen of › officers.

As part of the battle simulations, Captain Picard remained in charge of the *U.S.S. Enterprise NCC-1701-D,* while Commander Riker was given command of the *U.S.S. Hathaway NCC-2593*, a crumbling 80-year-old starcruiser powered only by impulse Avidyne engines.

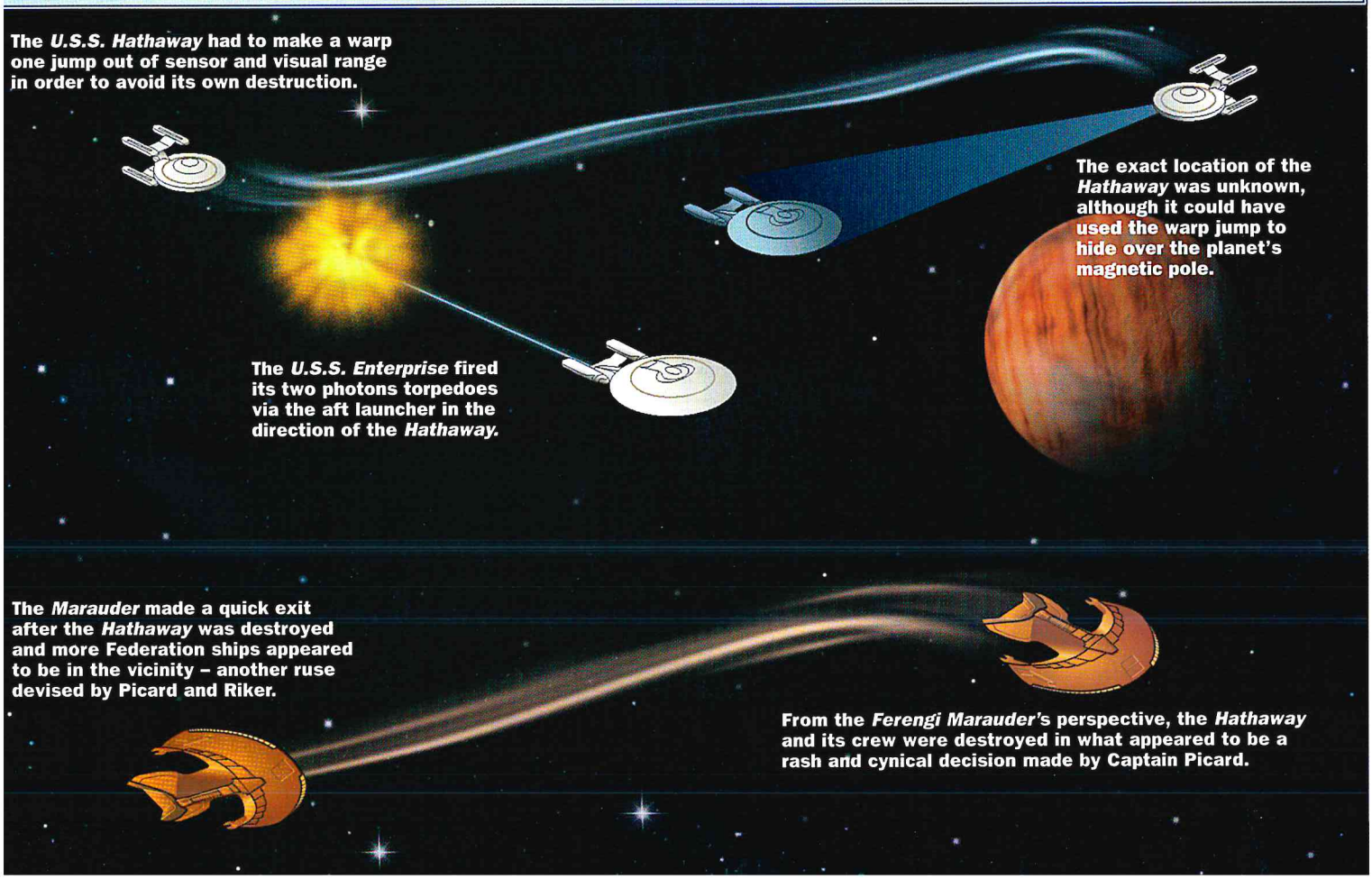
Tactical strategies

Riker was given just 48 hours to make the *Hathaway* battle-ready. With the help of 40 *Enterprise* crew members, including Geordi La Forge, Worf, and the teenaged Wesley Crusher, Riker began making his preparations.

Despite the *Enterprise*'s significant advantage over the *Hathaway* Picard refused to underestimate his opponent's capabilities, and this was confirmed by Data, who concluded, after having

Impromptu battle tactics

The encounter with the *Ferengi Marauder* put the quick-thinking abilities of both Starfleet crews to the ultimate test. Using limited warp capabilities, the *U.S.S. Hathaway* jumped out of the way of an exploding photon torpedo to give the illusion of its destruction. To the Ferengi it appeared that Captain Picard had no feelings toward his own people, and they left when simulated readings of other Starfleet vessels appeared.


The *U.S.S. Hathaway* had to make a warp one jump out of sensor and visual range in order to avoid its own destruction.
The exact location of the *Hathaway* was unknown, although it could have used the warp jump to hide over the planet's magnetic pole.
The *U.S.S. Enterprise* fired its two photons torpedoes via the aft launcher in the direction of the *Hathaway.*
The *Marauder* made a quick exit after the *Hathaway* was destroyed and more Federation ships appeared to be in the vicinity – another ruse devised by Picard and Riker.
From the *Ferengi Marauder*'s perspective, the *Hathaway* and its crew were destroyed in what appeared to be a rash and cynical decision made by Captain Picard.

researched Riker's combat tactics, that the first officer only employed traditional strategies 21 percent of the time.

For the purposes of the exercise all weapons were offline and the battle was to be fought with special light beams that sensors translated into simulated damage.

Initially, Riker countered Picard's traditional opening Kumeh maneuver by sending false information to the *Enterprise*'s sensors. On the *Enterprise*'s main viewer, Picard saw a decloaking Romulan warship swooping in with deadly intent. This distraction gave the lumbering *Hathaway* a chance to register a series of hits on the *Enterprise* before Picard realized he'd been tricked.

Faked destruction

Wesley had sneaked a small amount of antimatter aboard the *Hathaway,* and this gave the ship the ability to reach warp one for less than two seconds. Riker planned to surprise the *Enterprise* with this capability at the most expedient moment.

Unfortunately, the games were interrupted by an attacking Ferengi ship intent on capturing the *Hathaway* to make a profit. Both Starfleet vessels still had their phaser systems offline, leaving them at the mercy of the scavenging Ferengi.

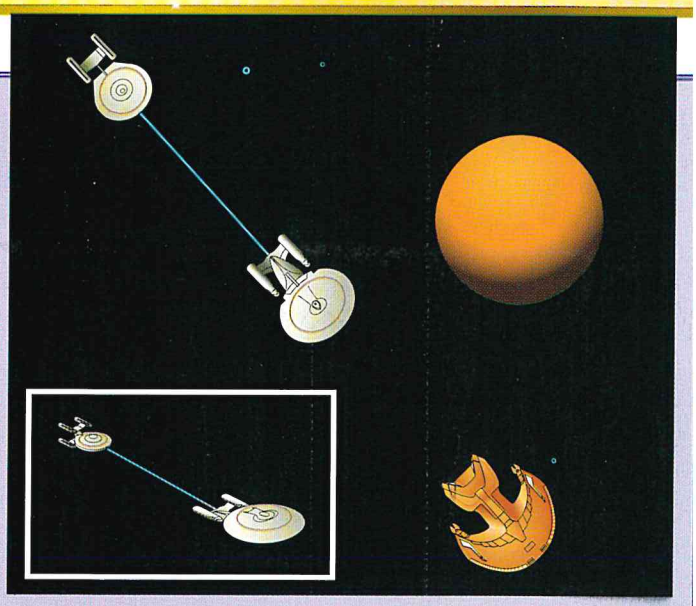
In order to avoid capture, the *Enterprise* fired two functioning torpedoes at the *Hathaway* just as the old ship made a warp-jump sidestep. The Ferengi saw the explosion and were fooled into thinking that the *Enterprise* had chosen to destroy the *Hathaway* rather than see it captured. The *Hathaway* followed up by sending false readings to the Ferengi craft. When sensors appeared to reveal several Starfleet craft heading their way, the Ferengi quickly fled.

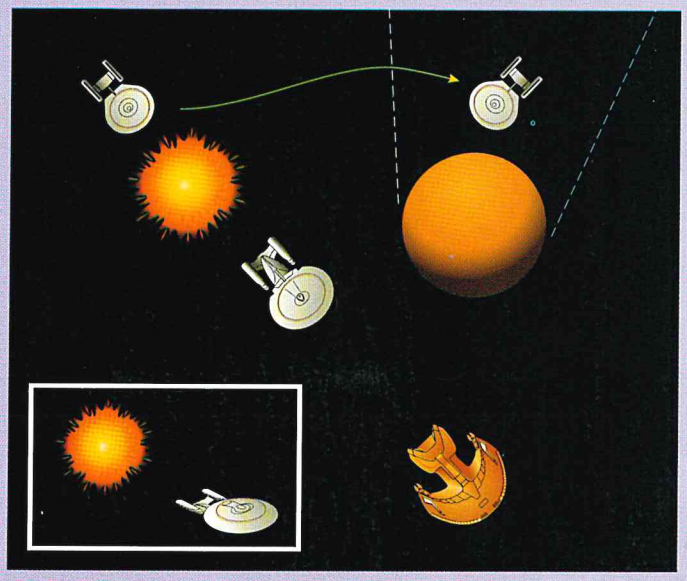
Captain Picard faced his first officer in a simulated battle.

Setup

The *Enterprise* and the *Hathaway* were using only light beams for computer-scored hits. A Ferengi scavenger vessel appeared and demanded the *Hathaway*.

Picard and Riker had to come up with an ingenious battle tactic, pooling their limited resources that chiefly consisted of two photon torpedoes and limited warp capability.





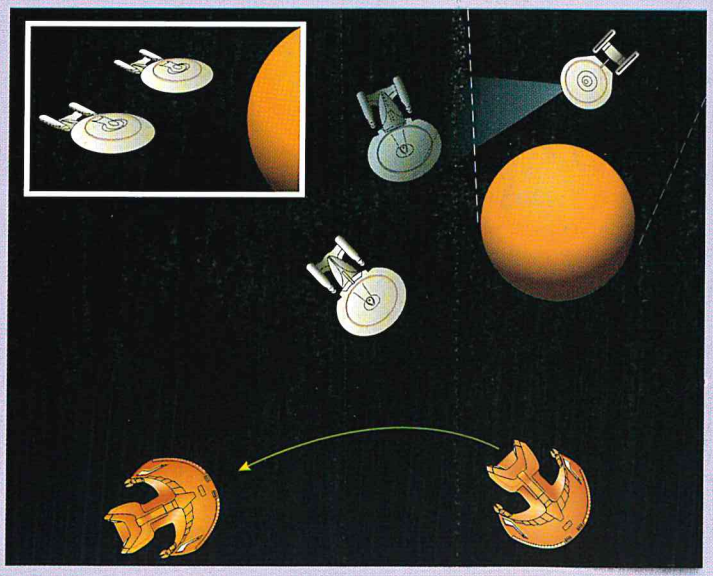
Action

The *Enterprise* was between the *Marauder* and the *Hathaway*. As a show of strength the *Enterprise* fired its two remaining photon torpedoes at the *Hathaway* and the Ferengi witnessed its 'destruction.'

In reality, the *Hathaway*, even though it appeared not to possess warp engines, had performed a two-second warp jump at the moment the torpedo exploded.

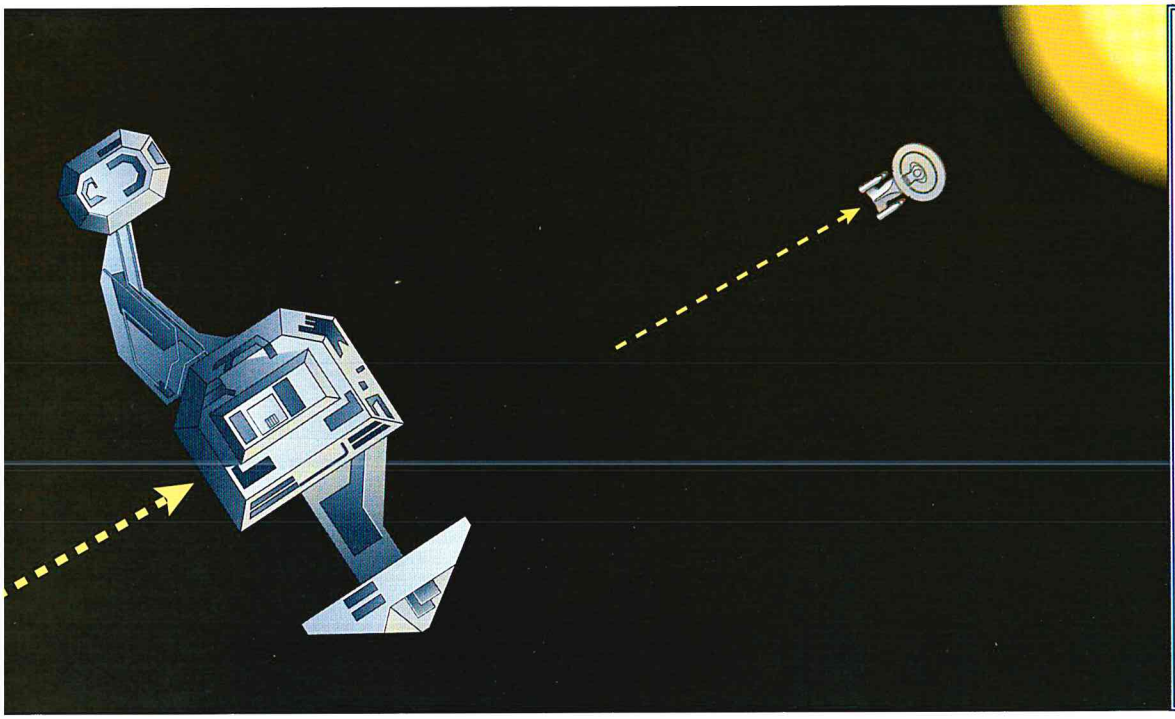
Effect

The Ferengi were amazed at Picard's demonstration of ruthlessness toward a fellow Starfleet crew. When more Federation ships appeared to be in the vicinity – another trick engineered by the *Hathaway* crew – the Ferengi decided that they had better leave the star system rather than confront any more seemingly merciless Starfleet captains, and they turned and fled.



Solar Shield Maneuvers

Dr. Beverly Crusher devised a unique battle tactic involving experimental metaphasic shielding to outmaneuver and destroy a renegade Borg vessel.

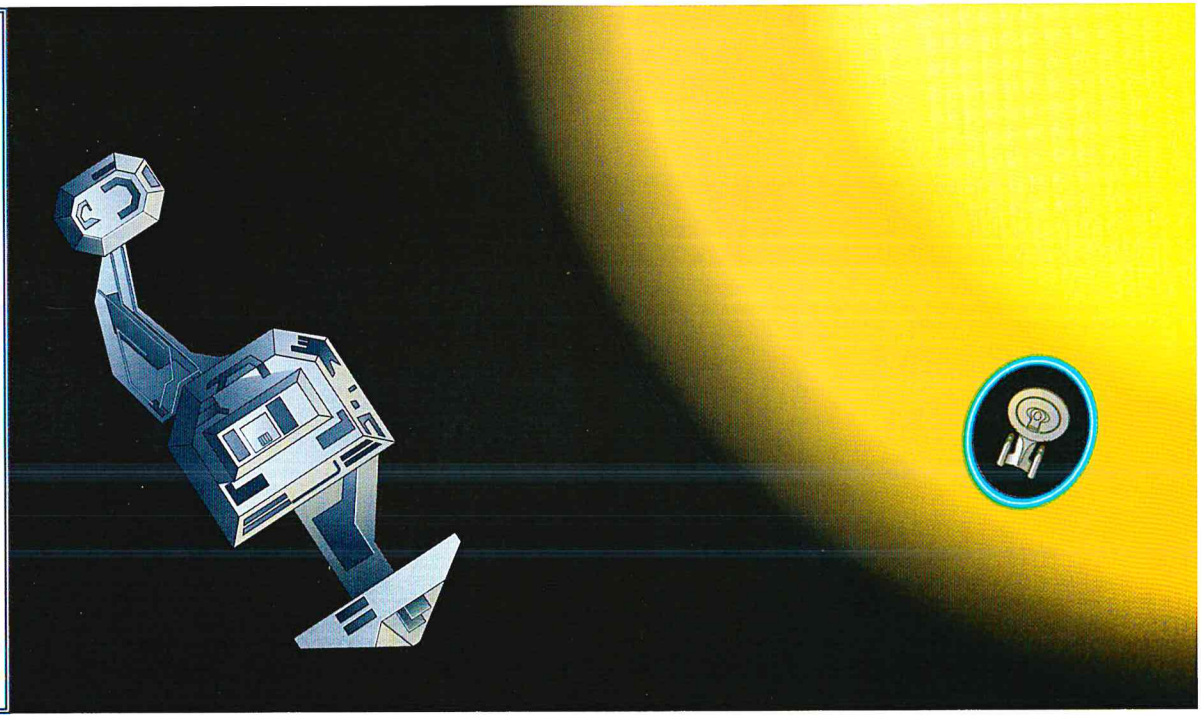


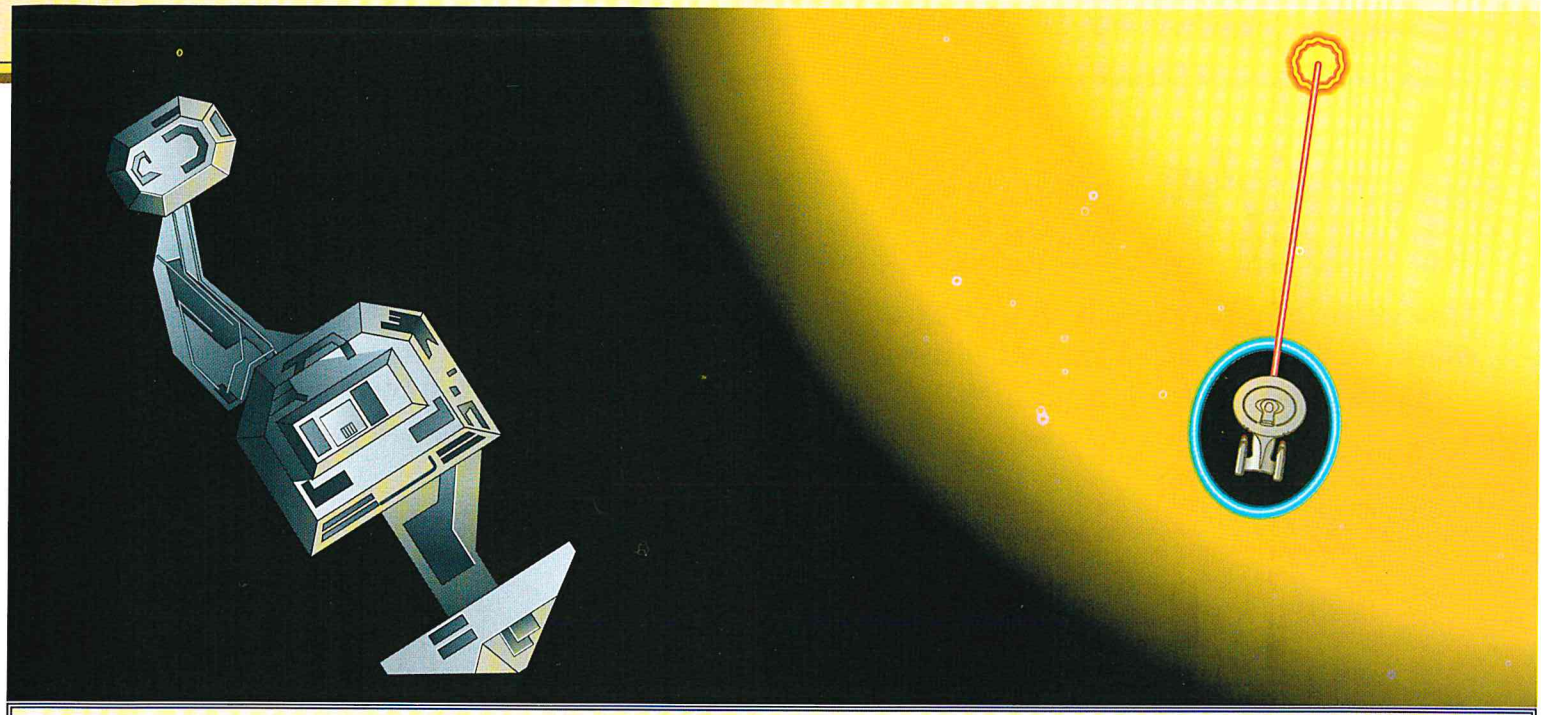
Set a course

In 2370, the *U.S.S. Enterprise NCC-1701-D* came under attack from a renegade Borg vessel. Dr. Beverly Crusher, who was in acting command of the ship, realized a direct confrontation with the Borg ship would be suicide, so she decided to take the *Enterprise* into the corona of a nearby star where the Borg could not follow.

Activate shields

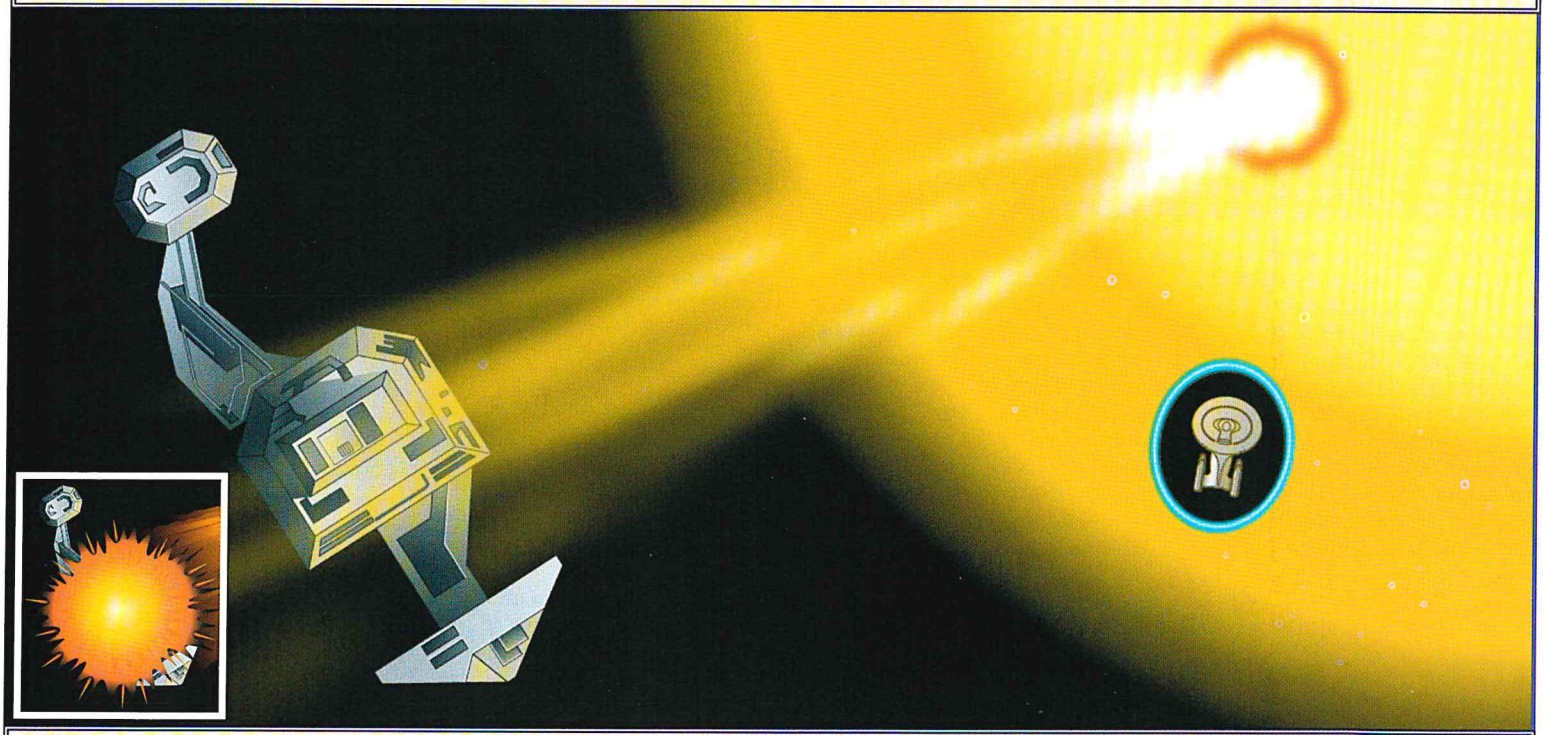
Ordinarily, the *Enterprise* would not have been able to withstand the intense heat and radiation from the star, but Dr. Crusher employed experimental metaphasic shielding. This technology had been developed by Ferengi scientist Dr. Reyga, and was successful in protecting the ship from the star's extreme temperature.





Fire particle beam

As impressive as the metaphasic shields were, they could not protect the *Enterprise* for long, and the Borg vessel was still waiting for them to emerge. The crew of the *Enterprise* devised a plan to fire an energetic particle beam at the surface of the star to induce a solar flare that they hoped to direct at the Borg ship.

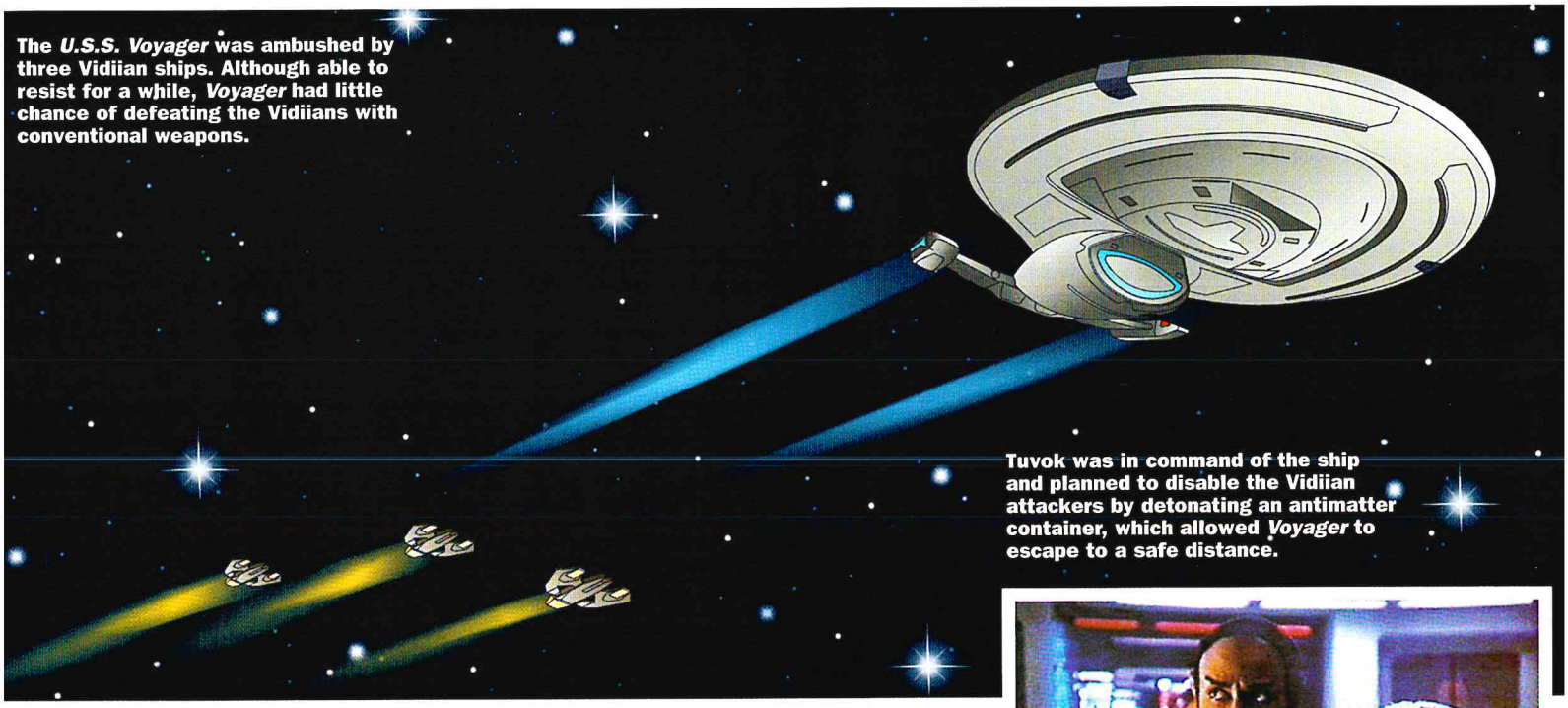


Generate solar flare

The *Enterprise*'s carefully directed particle beam caused the sun's photosphere to destabilize. A pressure wave formed, finally causing an enormous solar flare to burst out of the corona. The solar eruption totally engulfed the Borg vessel, resulting in its destruction and leaving the *Enterprise* free to exit the protection of the sun.

Tuvok's Antimatter Maneuver

The crew of the *U.S.S. Voyager NCC-74656* were placed in a perilous situation when their attempts to negotiate with the Vidiians led to an ambush, and only Tuvok's well-developed tactical skills enabled them to escape unharmed.



The *U.S.S. Voyager* was ambushed by three Vidiian ships. Although able to resist for a while, *Voyager* had little chance of defeating the Vidiians with conventional weapons.

Tuvok was in command of the ship and planned to disable the Vidiian attackers by detonating an antimatter container, which allowed *Voyager* to escape to a safe distance.

Tuvok has received advanced tactical training from Starfleet and, as a consequence, he was well prepared for VOYAGER's encounter with superior Vidiian forces, who hoped to harvest the crew's organs.

In 2372, Tuvok used an antimatter maneuver against the Vidiians when he was acting captain of the *U.S.S. Voyager NCC-74656*.

For nearly three months, Tuvok had overcome the difficulties of commanding an emotional crew, who were understandably troubled after they had been forced to abandon Captain Janeway and Commander Chakotay on an unexplored planet, where the two senior officers had been infected by an incurable viral toxin.

Meeting the enemy

Acting against Janeway's last direct orders, Tuvok was finally persuaded by the crew to request medical assistance from the Vidiians, a species that has superior medical technology which they developed in an effort to cure a disease known as the phage that attacks their genetic codes and cellular structures.

Voyager's previous encounters with the Vidiians were anything but friendly. During one of these encounters Neelix's lungs were forcibly removed by an advanced Vidiian transplantation technique, so Tuvok's initial reluctance to negotiate with the Vidiians was understandable. However, the crew had helped save the life of the Vidiian Denara Pel, who believed she had persuaded her people to help them.

Under attack

However, when *Voyager* arrived at the rendezvous point, it was caught in a Vidiian ambush. Tuvok responded to the threat with all *Voyager*'s weaponry, but it soon became clear that the Starfleet vessel was not powerful enough to repel the threat.

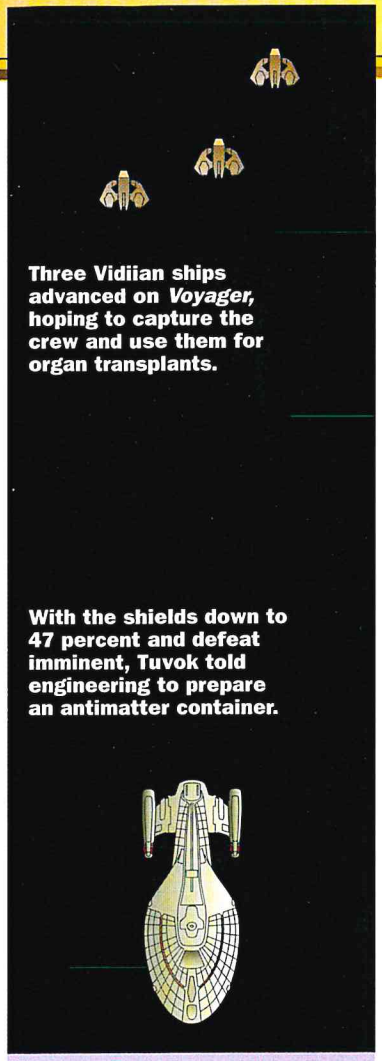
With the shields gradually failing under the Vidiian bombardment, Tuvok's logical Vulcan mind and his advanced Starfleet tactical training proved their value when he devised an alternate battle plan.

Tuvok's tactics required split-second timing if they were to be successful. He ordered engineering to create and then deploy a container of antimatter in the path of the pursuing Vidiian vessels. Once the container had reached a sufficient distance from *Voyager,* but was still in proximity to the Vidiian ships, Tuvok ordered Ensign Kim to fire upon it with a photon torpedo.

The resulting explosion generated a far greater explosive yield than a standard torpedo. At the exact moment the antimatter was detonated, Paris was ordered to bring the ship to full impulse so that it avoided the full brunt of the explosion.

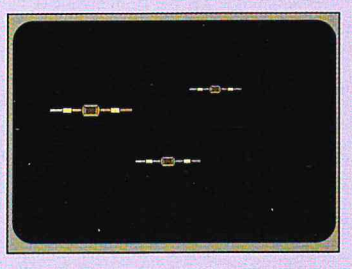
Out of danger

The massive shockwave generated by the antimatter explosion disabled the Vidiian vessels. *Voyager* avoided major damage by anticipating the explosion and riding the shockwave, leaving Tuvok and his crew free to jump to warp and leave their ambushers far behind.


Three Vidiian ships advanced on *Voyager*, hoping to capture the crew and use them for organ transplants.
With the shields down to 47 percent and defeat imminent, Tuvok told engineering to prepare an antimatter container.

Buckling shields

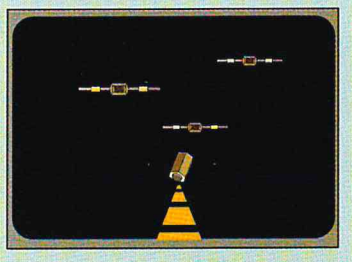
***Voyager*'s shields were rapidly failing under the incessant attacks from the Vidiian ships, which were too powerful to be defeated by conventional weapons.**



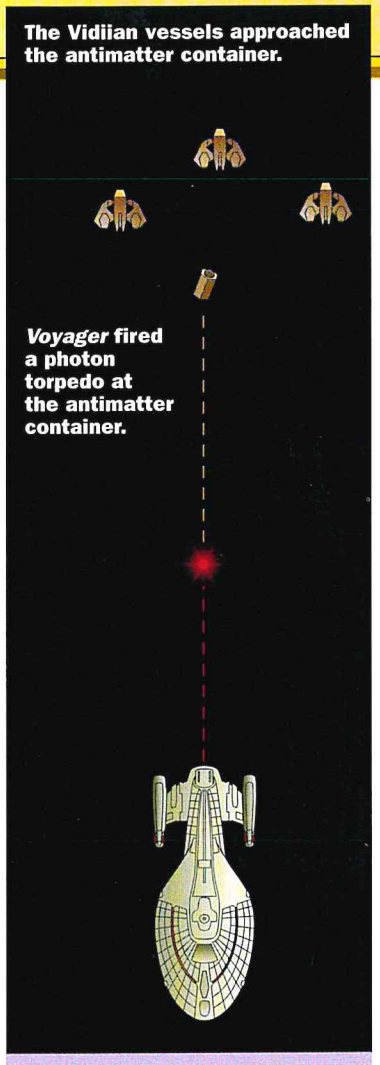
There were too many Vidiian ships for VOYAGER to disable them with just phasers and photon torpedeos.

Critical timing

The antimatter container moved toward the Vidiian vessels, and Tuvok patiently waited before giving the order to fire so as to ensure *Voyager*'s safety.

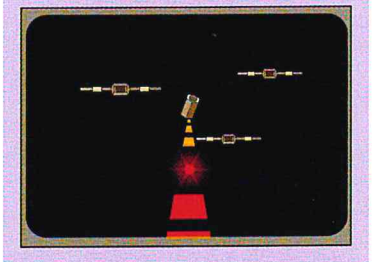


Tuvok ordered Torres to release the antimatter container, which drifted towards the pursuing Vidiian ships.

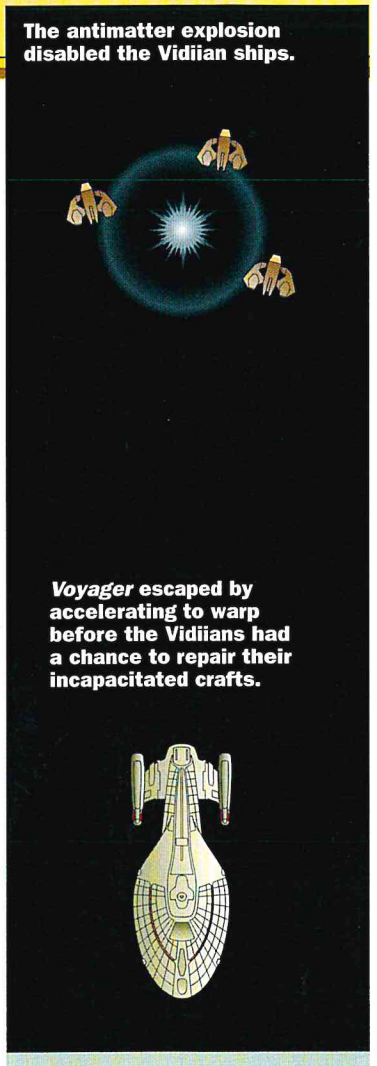


Oblivious to the danger

When the antimatter container was in close proximity to the approaching Vidiian ships, Tuvok ordered Harry Kim to fire a photon torpedo at it.



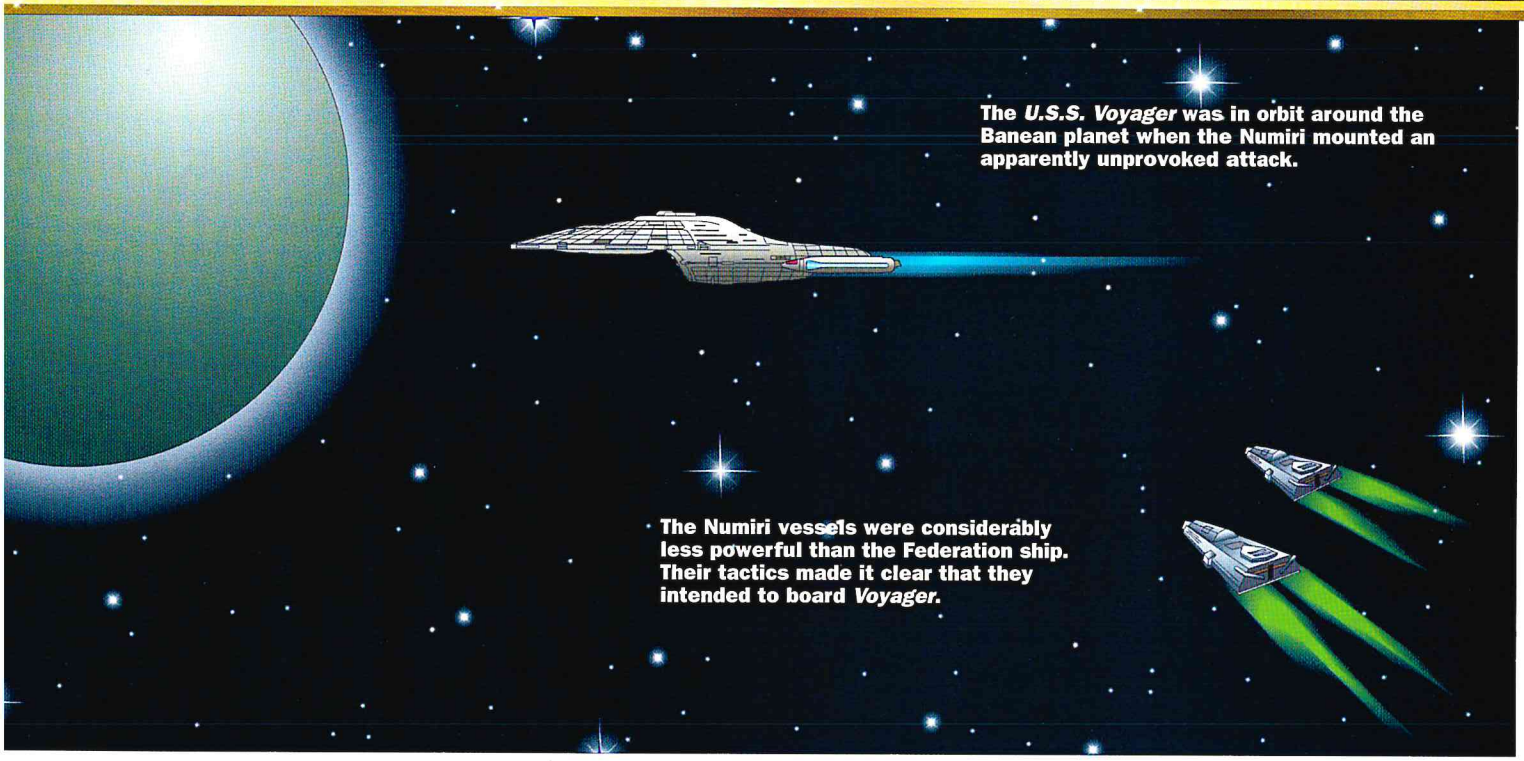
As the Vidiian vessels approached the antimatter container Kim fired a torpedo at it, while Paris took the ship to maximum impulse.


The antimatter explosion disabled the Vidiian ships.
Voyager escaped by accelerating to warp before the Vidiians had a chance to repair their incapacitated crafts.

Crippled crafts

The antimatter container exploded and neutralized the Vidiian ships. By the time they were fully operational, *Voyager* was several light years away.

With VOYAGER safely out of range, the torpedo hit the antimatter container, which exploded, disabling the Vidiian ships.



The *U.S.S. Voyager* was in orbit around the Banean planet when the Numiri mounted an apparently unprovoked attack.

The Numiri vessels were considerably less powerful than the Federation ship. Their tactics made it clear that they intended to board *Voyager*.

Maquis 'Play Dead' Maneuver

'he 'play dead' maneuver was widely used by the Maquis to lure vessels into close 'ange where they could be more easily disabled or destroyed. In 2371, Commander Chakotay had the opportunity to show Captain Janeway exactly how it worked.

When the *U.S.S. Voyager NCC-74656* entered a warzone between the Numiri and the Baneans 2371, it attempted to avoid coming involved as it did not sh to appear partial to either de of the conflict.

nprovoked attack

Voyager's neutral position was arly compromised when it came the target of an unpro-ked act of aggression by the mmiri. However, rather than stroy the vastly inferior vessels, mmander Chakotay advised ploying the 'play dead' aneuver. This tactic is used to e enemy vessels into close nge where they can either be abled more easily or destroyed. s not exclusively a Maquis tic, although it was widely ed by them.

Commander Chakotay told Chief gineer B'Elanna Torres to blow out the dorsal phase emitter, and then vent a pair of L-N-Two exhaust conduits along the dorsal emitters. This had the effect of making it seem as if *Voyager* had been seriously damaged by the Numiri vessels.

The final element of this maneuver was to take all engines offline, making it appear that *Voyager* was helpless. From the Numiri's perspective it appeared that *Voyager* was in serious trouble by the nitrogen emissions billowing from it.

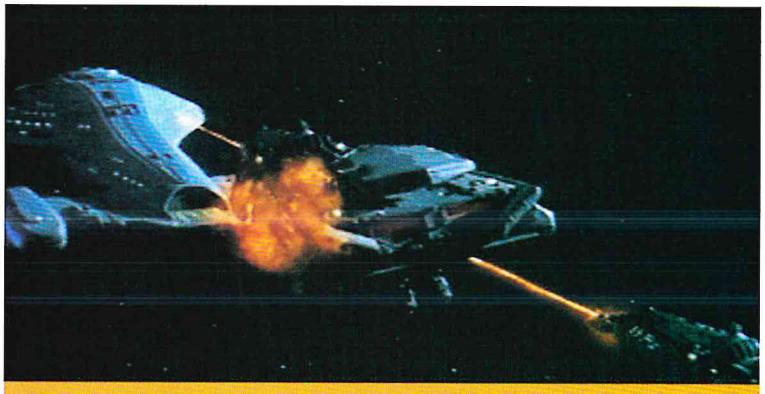
Numiri outwitted

Falling for a ruse that had also tricked many Starfleet vessels, the two enemy warships began to close in on *Voyager*. Chakotay, however, anticipated this response, and immediately ordered *Voyager*'s phasers to lock on to the two Numiri warships' navigational deflectors.

When the Numiri vessels closed to within 1,500 kilometers of the 'sitting duck,' they engaged their tractor beams. Chakotay used this opportunity to fire *Voyager*'s phasers, and he instructed Torres to engage the impulse engines.

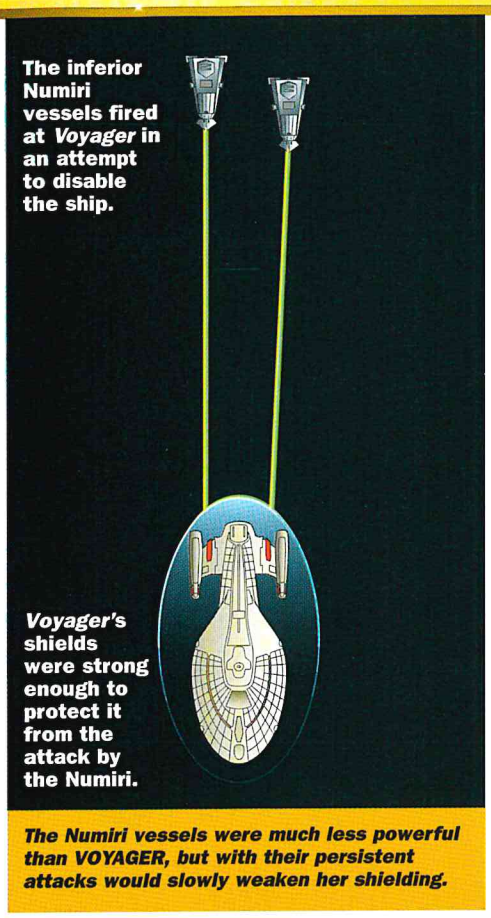
In a single motion, *Voyager*'s phasers blasted the two Numiri vessels, destroying their navigational deflectors and disabling them while using full impulse power to secure its escape.

In this way, Chakotay managed to extricate *Voyager* from a hostile threat without taking lives or adversely affecting the balance of power between the two warring factions in the sector.



Chakotay's tactical knowledge, acquired from his time with the Maquis, proved to be invaluable when VOYAGER was attacked by the Numiri.

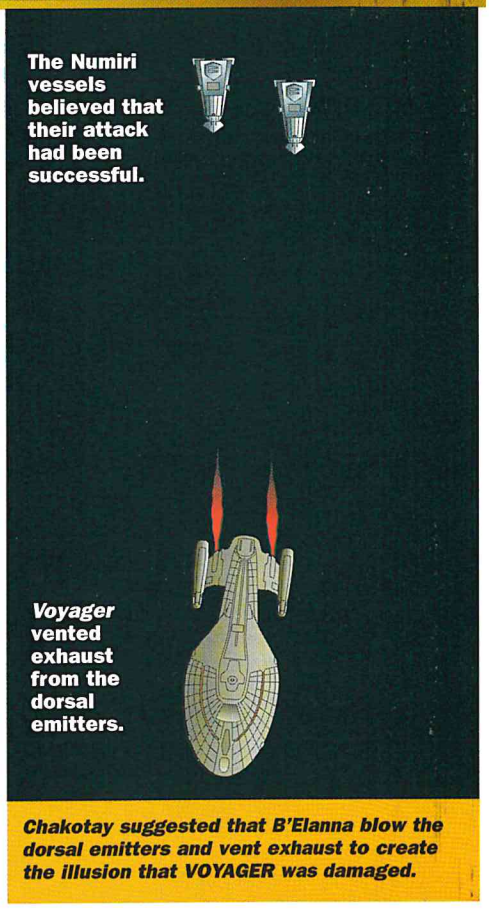
Maquis 'Play Dead' Maneuver


The inferior Numiri vessels fired at *Voyager* in an attempt to disable the ship.
Voyager's shields were strong enough to protect it from the attack by the Numiri.

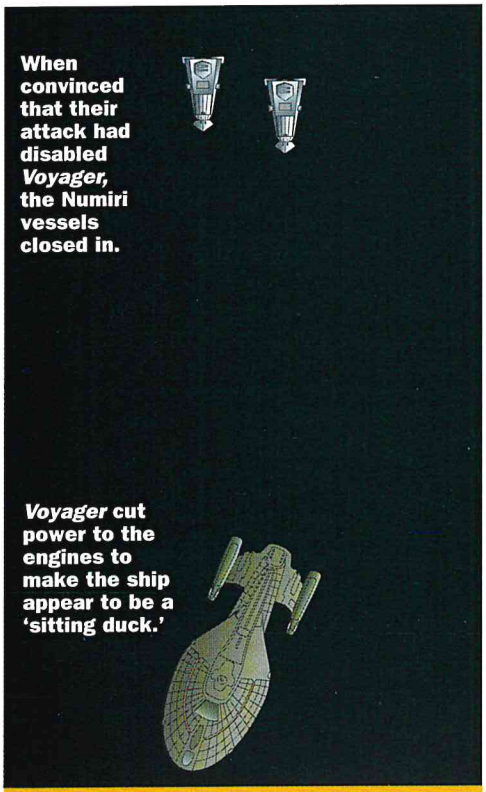
The Numiri vessels were much less powerful than VOYAGER, but with their persistent attacks would slowly weaken her shielding.

The Numiri attempted to lock their tractor beams on to *Voyager*.
The tractor beams were ineffective against the powerful Federation vessel.

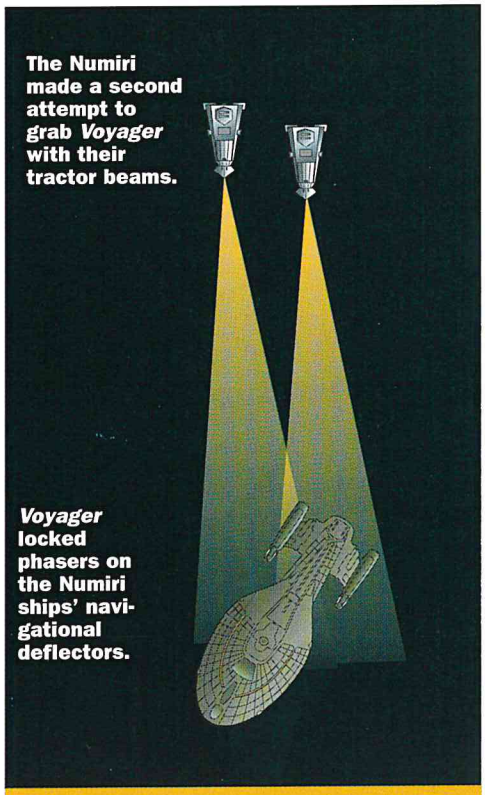
As was standard procedure before boarding a vessel, the Numiri ship attempted to lock its tractor beams onto VOYAGER.



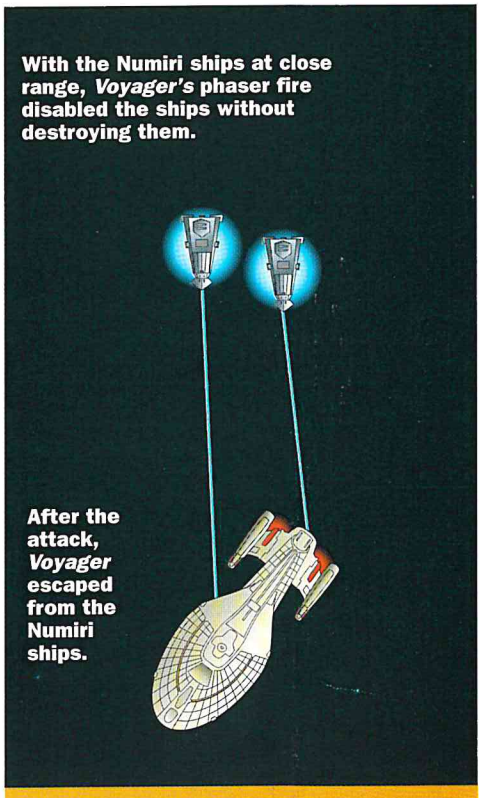
Chakotay suggested that B'Elanna blow the dorsal emitters and vent exhaust to create the illusion that VOYAGER was damaged.


When convinced that their attack had disabled *Voyager*, the Numiri vessels closed in.
Voyager cut power to the engines to make the ship appear to be a 'sitting duck.'

The fully functioning VOYAGER appeared to be a conquered adversary to the Numiri vessels who closed in to board the ship.


The Numiri made a second attempt to grab *Voyager* with their tractor beams.
Voyager locked phasers on the Numiri ships' navigational deflectors.

While the Numiri activated their tractor beams, the seemingly disabled VOYAGER established a phaser lock on the enemy.


With the Numiri ships at close range, *Voyager's* phaser fire disabled the ships without destroying them.
After the attack, *Voyager* escaped from the Numiri ships.

VOYAGER destroyed the Numiri ships' navigational deflectors with its phaser fire, and then escaped using its impulse engines.

Escape from Aceton Assimilators

Captain Picard had to manually steer the U.S.S. ENTERPRISE out of a mined asteroid field.

Maneuvering the *U.S.S. Enterprise NCC-1701-D* in a minefield proved beyond the computer's navigational abilities, but fortunately not beyond Picard's.

In 2366, the *U.S.S. Enterprise NCC-1701-D* was on a mission to Orelious IX, to chart the battle that the Menthars and Promellians had fought to their mutual extinction 1,000 years ago. On arrival, the *Enterprise* encountered another ship, the Promellian battle cruiser *Cleponji*, and became enmeshed in the same booby trap that stranded the ancient vessel.

The *Enterprise* found itself surrounded by a field of hundreds of thousands of aceton assimilators that were concealed within the asteroids. These were primitive generators designed for the purpose of draining power from a remote source, such as an invading ship, and then converting the energy into lethal radiation.

Captain Picard and his crew were unable to pull the *Enterprise* free as the aceton assimilators drained the ship's propulsion power, and used it to generate increasingly dangerous amounts of radiation which the deteriorating *Enterprise*'s shields were struggling to compensate against.

A thorough examination of the final logs of Galek Sar, the Promellian captain, offered little clue as to how to extricate themselves from their predicament.

Manual override

Eventually a plan was devised whereby the *Enterprise*'s phasers were fired at suspected weak areas of the field, but this only served to drain the ship's power further, and increased the radiation bombardment.

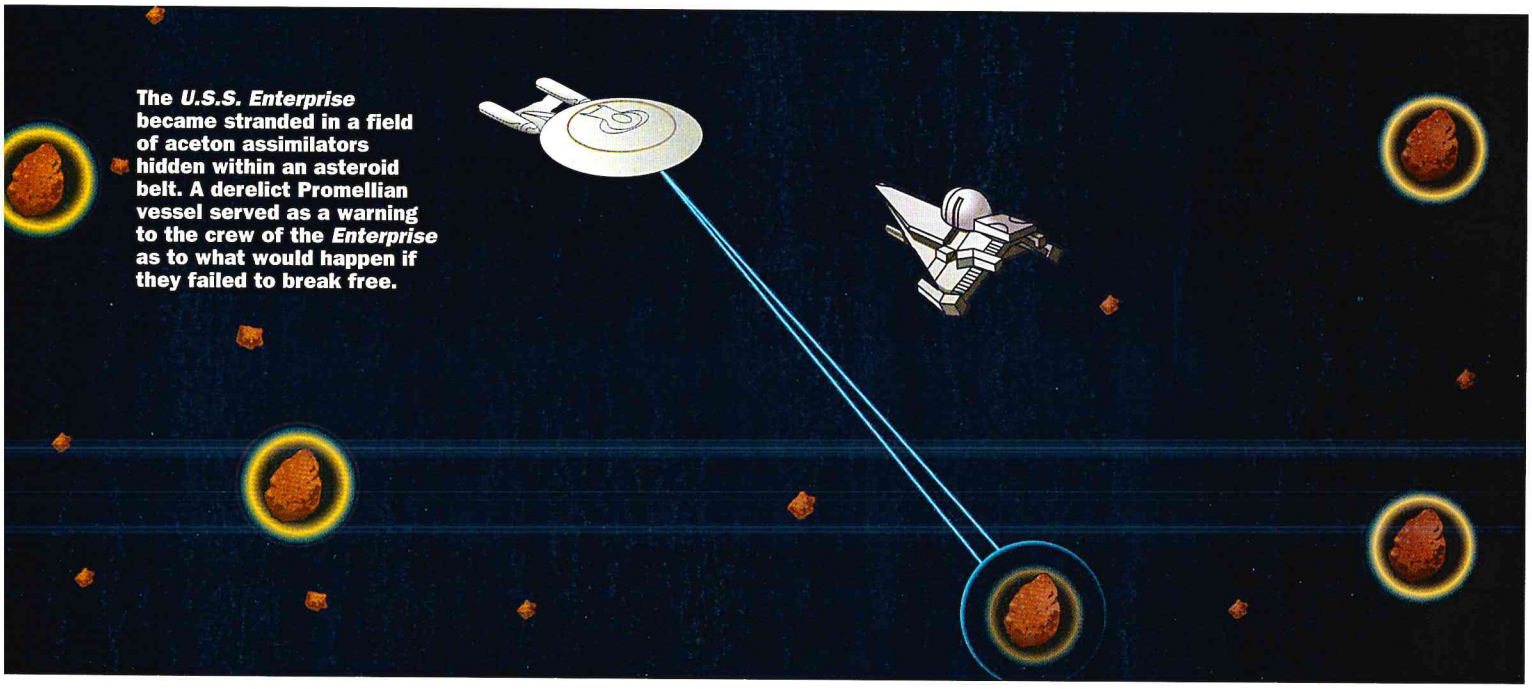
The next plan was to use the impulse engines for a quick blast to beat the ship's inertia, then shut everything down except minimal life support and use the thrusters to maneuver out of the asteroid field.

Geordi La Forge initially suggested turning over navigational control of the ship to the computer because it could make adjustments faster than a human, but after running computer simulations he realized that it wasn't fast enough to compensate for all the variables involved. He therefore decided that their chances of success would be better if they operated everything manually.

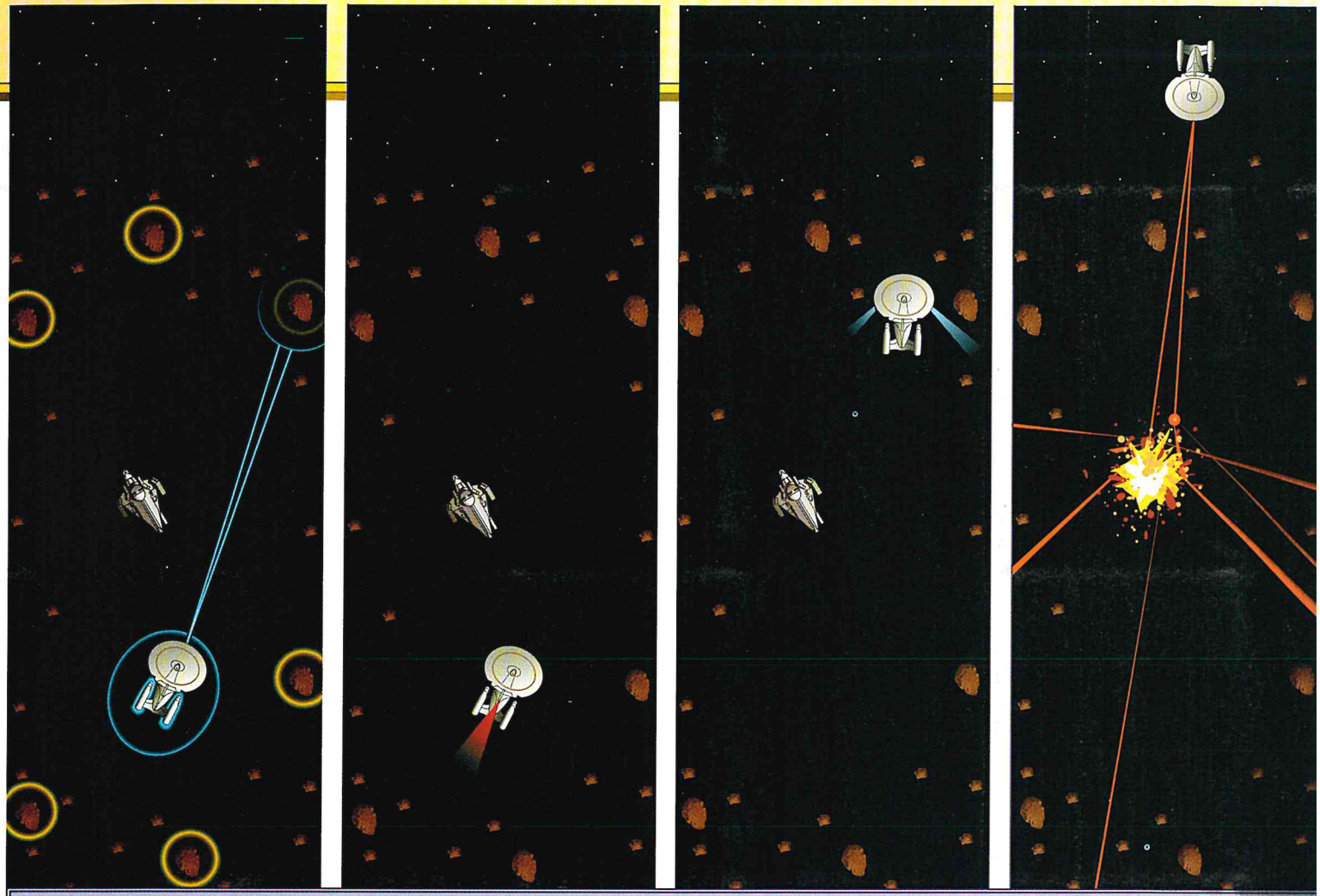
The more experienced Picard took the helm controls from Ensign Wesley Crusher, and the crew were warned to brace for any sudden movement as the inertial dampeners were on manual. Picard then fired the impulse engines enough to move the *Enterprise* forward.

Thruster power

Picard selected his course carefully through the asteroid field using the ship's thrusters, but the gravitational attraction of the various asteroids reduced the speed of the *Enterprise*'s velocity by eight percent; Data calculated that the *Enterprise* no longer possessed sufficient momentum



The *U.S.S. Enterprise* became stranded in a field of aceton assimilators hidden within an asteroid belt. A derelict Promellian vessel served as a warning to the crew of the *Enterprise* as to what would happen if they failed to break free.



1: Snared ship

The *Enterprise* detected an ancient Promellian ship within an asteroid field, but when it went to investigate it became trapped by Menthar booby traps that drained the energy from the ship.

2: Brief thrust

To break free of the trap, the *Enterprise* used a brief burst from its thrusters to start it moving, but the gravity from the asteroids caused the ship to lose the necessary momentum to clear the debris field.

3: Using gravity

Captain Picard took control of the *Enterprise* and used the asteroid gravity fields to help the ship slingshot around them, and in the process generated enough impetus to break free.

4: Destroy ship

Picard had no desire to see another ship meet the tragic fate of the Promellian battle cruiser, so once the *Enterprise* had cleared the field it was ordered to turn and destroy the Promellian ship.

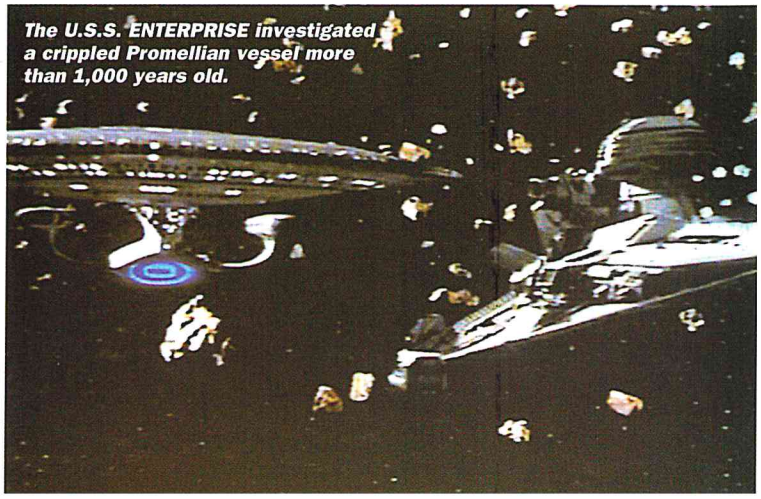
to clear the debris field, so Picard fired the port thruster, taking a heading at the largest asteroid.

Slingshot

The gravity of this asteroid drew the *Enterprise* closer and closer, and in so doing increased the velocity of the ship. In order to prevent the *Enterprise* from colliding with the asteroid Picard fired the starboard thruster, which caused the ship to whip around it. He then sent the *Enterprise* on a new heading to a location situated outside the debris field.

Once safely clear, Picard ordered the destruction of the Promellian vessel. Riker called for a full spread of photon torpedoes to be fired and destroyed the entire asteroid field.

It was thanks to Picard's experience as a captain, and his ability to exert good judgement in a crisis, that the crew of the *Enterprise* was saved from a life threatening situation.



The U.S.S. ENTERPRISE investigated a crippled Promellian vessel more than 1,000 years old.

The Riker Maneuver

On a mission to save the Ba'ku colony, Commander Riker engaged two Son'a ships that were intent on destroying the *U.S.S. Enterprise NCC-1701-E.*

Commander William Riker found himself in a difficult position in 2375 during a hostile encounter with superior Son'a forces in the hazardous Briar Patch.

Riker was in command of the *U.S.S. Enterprise NCC-1701-E* after Captain Picard had remained behind on the Ba'ku world to help its population resist forced relocation. Riker was on his way to inform the Federation Council of the threat posed to the Ba'ku when he was intercepted by two Son'a ships. The Son'a fired on the *Enterprise,* and also created a subspace tear in the surrounding space using isolytic weaponry that had been banned under the Second Khitomer Accord.

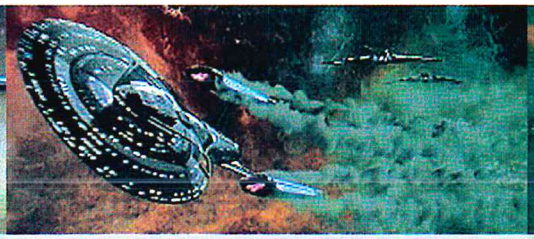
The only way the *Enterprise* could be saved was by ejecting the warp core, which was attracting the subspace tear like a magnet. Riker was left stranded in the Briar Patch with only impulse engines and failing shields.

No more running

Fortunately, Riker noticed highly volatile pockets of metreon gas near the ship, and ordered that the Bussard ramscoop be deployed to collect it with the intention of "[shoving] it down the Son'a's throats."

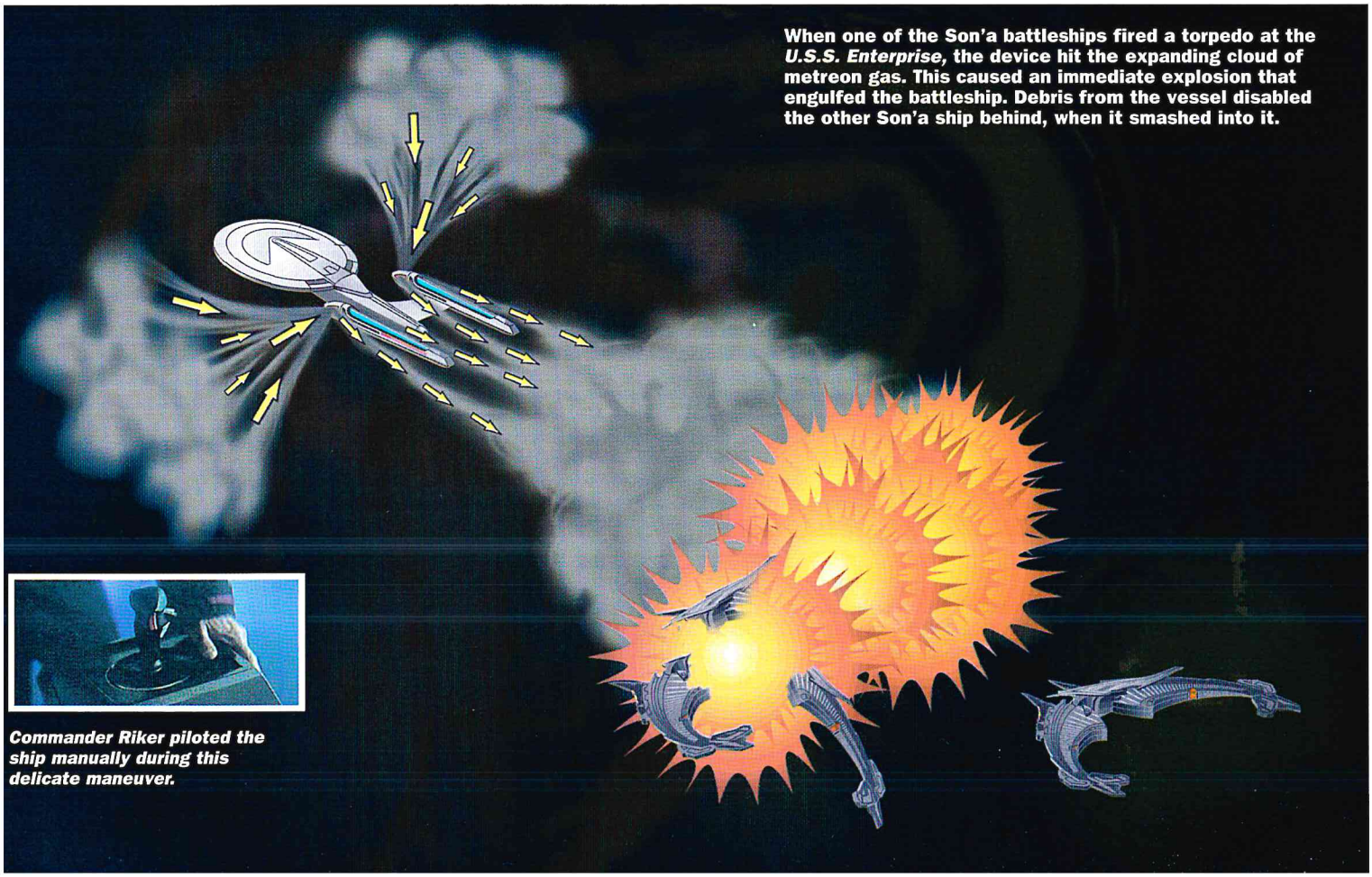
Riker placed the ship on manual control and navigated the ship via a joystick. He ordered that the metreon gas be vented towards the Son'a and when the *Enterprise* fired it ignited the gas, catching the Son'a ships in the explosion. Riker's impressive display of tactical awareness led Geordi La Forge to label his actions as the 'Riker Maneuver.'

Commander Riker took the U.S.S. ENTERPRISE NCC-1701-E into the volatile Briar Patch.



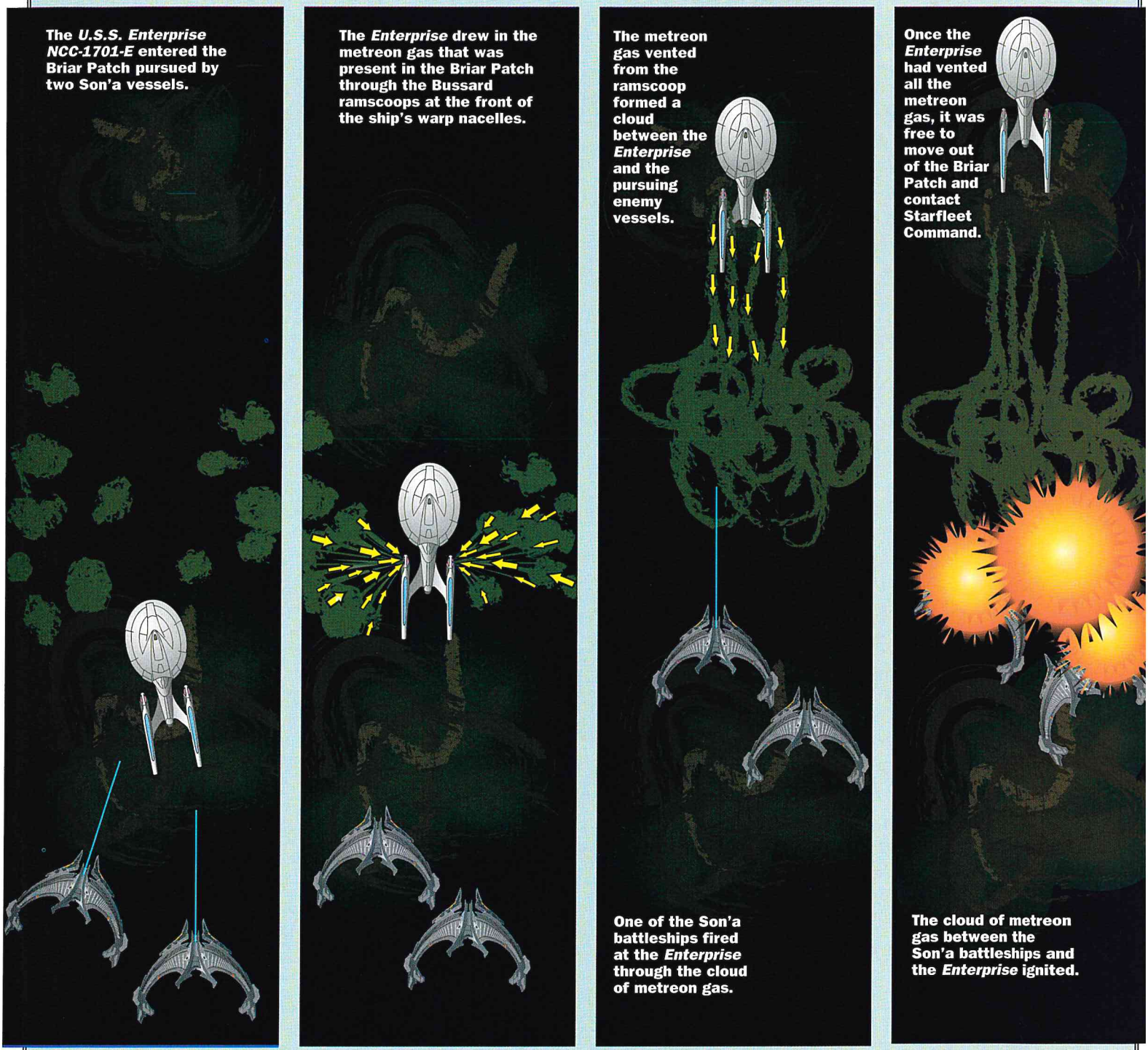
The metreon gas was collected in the Bussard ramscoops and expelled toward the Son'a ships.

The Son'a torpedoes ignited the gas and caused severe damage to the Son'a vessels.



When one of the Son'a battleships fired a torpedo at the *U.S.S. Enterprise,* the device hit the expanding cloud of metreon gas. This caused an immediate explosion that engulfed the battleship. Debris from the vessel disabled the other Son'a ship behind, when it smashed into it.

Commander Riker piloted the ship manually during this delicate maneuver.


The *U.S.S. Enterprise NCC-1701-E* entered the Briar Patch pursued by two Son'a vessels.
The *Enterprise* drew in the metreon gas that was present in the Briar Patch through the Bussard ramscoops at the front of the ship's warp nacelles.
The metreon gas vented from the ramscoop formed a cloud between the *Enterprise* and the pursuing enemy vessels.
One of the Son'a battleships fired at the *Enterprise* through the cloud of metreon gas.
Once the *Enterprise* had vented all the metreon gas, it was free to move out of the Briar Patch and contact Starfleet Command.
The cloud of metreon gas between the Son'a battleships and the *Enterprise* ignited.

The Riker Maneuver: step by step

Continual bombardment from Son'a battleships led to Commander Riker's decision to hide in a nebula containing unstable metreon gas. He ordered main engineering to collect the gas using the *Enterprise*'s warp nacelle ramscoops, and then release it into the path of the approaching Son'a vessels. The lead Son'a ship fired a torpedo at the *Enterprise,* but the device hit the expanding gas cloud and caused an immediate and devastating explosion that destroyed the closest Son'a vessel and disabled the other one.

READERS' PAGES

LETTERS LETTERS LETTERS

t is a long time since we saw he Borg without the Queen, ut have they lost their edge?

Changing Borg

I THOROUGHLY ENJOYED your March 2001 'Borg Special.' Throughout the issue, there were many references to the unknown nature of the Borg Queen: how many there are; s she the leader; and so forth.

I believe the Queen is not he Borg leader, but rather the personification of the collective consciousness. In *FIRST CONTACT*, she told Data, 'I bring order to chaos ... am the collective" which is effectively what the collective consciousness is: order. I also believe that either every ship has a queen, or they only create' a queen when it is necessary.

I loved the way the Borg were originally shown, with he collective voice, and would definitely like to see that voice again, rather than always using he Queen. Also, I feel that he Borg are becoming just another alien race, due to the personal Queen-to-captain alks, and the discovery of numerous flaws in the collective. The Borg have lost their ntimidation factor.

Tom Jenson
Calgary, Canada

The Borg have certainly changed over the years: as to whether they've become less intimidating, let's see what happens in the series finale ...

Complicated uniforms

IN THE APRIL 2001 issue, you note that it is interesting that the Starfleet cadet uniform anticipated the eventual Starfleet uniform. This is the same thing that happened in the 'real world' of the US Navy. The winter black uniform is a direct adaptation of the US Naval Academy winter uniform. It was adopted as a trim daily uniform that could be worn when the 'Service Dress Blue' is deemed more formal than necessary, and especially when other services personnel are in 'class C' uniforms.

As you can see, the uniform is an arcane subject for the military. US Navy uniform regulations are hundreds of pages long.

Chris Miller
CDR, USN, Ret
Waldorf, MD

Disappointed in Seven

LIKE MOST PEOPLE who read your magazine, I am a loyal and loving fan of *STAR TREK*. Please allow me to say how VERY disappointed and outraged I was at the ending of 'Human Error.' I believe that Seven should continue to explore her humanity instead of squashing it. I believe that her character was much more interesting than usual when she was being more social, and that this was one of the worst endings in the series.

Will Brubaker
via e-mail

We're not sure that Seven's emotional limitations mean that she can't continue to explore her humanity, though obviously they will make it much more difficult. We also think that if she became completely human she might lose her distinctive nature. Does anyone out there have anything to say?

Action needed

WHILE READING THE e-mail titled 'Too much action' I saw signs of what has turned me off some *STAR TREK* episodes over the years. Some attempts to create stories that 'touch the heart' or deal with social issues have too often left me feeling as though I've been shortchanged. I'm not saying that every time I sit down I expect to see a shoot 'em up space western, but I do expect to see the technology of the future used, abused, developed, and improved. When Worf has a loved one killed I feel his pain, but then I expect to see him go kick space dust out of the killer.

My favorite feature film remains *WRATH OF KAHN*, with a tie for second going to *UNDISCOVERED COUNTRY* and *FIRST CONTACT*. Deal with whatever issue you feel must be dealt with, but don't dare not fight a desperate battle, fly apart another great ship, and save the universe from unspeakable terror, or I swear I won't watch it more than 20 times.

Daniel Stansbury
via e-mail

If you turn to page 10, you'll be delighted to see that John Logan, who is writing the next *STAR TREK* movie, shares a lot of your opinions.

Missing cat

ON THE SUBJECT of Data's cat Spot, I would like to say that Worf obviously did not kill Spot (as Brian Kelly suggests), because he could not have acquired another cat for two reasons. First, replicators do not replicate live animals (as established in 'Lonely Among Us'). Second, if Worf did manage to get a replacement cat the animal would have to be beamed aboard or brought over by shuttlecraft. In both cases the logs would record this and Data would have found out.

Lia
via e-mail

Then again, Data could have instantly noticed what Worf had done, but felt that it was inappropriate to say anything ...

Too many chiefs

IN THE NOVEMBER issue, Kevin Miller wrote that Harry Kim should be promoted to lieutenant. But, as Janeway has stated in several episodes, there has to be something of a command structure. If she goes around promoting people left and right, everyone will be a commander! If *Voyager* gets to the Alpha Quadrant, I'm pretty sure that Harry will get promoted.

David S Bunney Jr.
Dayton Texas

PLEASE NOTE WE CANNOT RETURN ANYTHING THAT YOU SEND US, AND YOUR LETTERS MAY BE EDITED FOR PUBLICATION.

QUERIES QUERIES QUERIES

The Maquis was formed in 2370 to defend former Federation colonies.

Freedom fighters

WHEN AND HOW did the Maquis originate, and what's up with the name?

Claire
via e-mail

The Maquis was a paramilitary organization formed after the peace treaty signed between the Federation and the Cardassian Union in 2370. The treaty placed several disputed worlds in a demilitarized zone between the two powers. Some of these worlds were occupied by Federation citizens; others by Cardassians.

Everyone living in the zone agreed to give up their citizenship in order to continue living there after the treaty was signed. According to the treaty, no one in the zone was supposed to be armed, and neither Starfleet nor the Cardassians were supposed to take warships into the area. However, soon after the treaty was signed, elements in the Cardassian government started arming their former citizens, who attacked their 'Federation' neighbors hoping to drive them away. The former Federation colonists responded by arming themselves and forming a 'resistance movement' known as the Maquis. Some Starfleet officers, such as Chakotay and Ro Laren, joined them.

The Maquis's first major offensive was in late 2370 when they destroyed a Cardassian freighter, the *Bok'Nor*.

They took their name from a French resistance group during World War II, who used to hide in the 'maquis,' which is French for underbush.

Promotion refused

HOW MANY TIMES has Commander Riker been offered his own command, and why has he hesitated to become a captain?

Michael Diaz
via e-mail

Riker has been offered his own command on at least three occasions. Once, before he was assigned to the *U.S.S. Enterprise NCC-1701-D*, he was offered command of the *U.S.S. Drake NCC-20381*; he turned this command down in order to serve on Starfleet's flagship. Then, two years later in 2365, he was offered command of the *U.S.S. Aries NCC-45167*. He turned this down because he felt he still had a lot to gain from serving on the *Enterprise*. Then, in 2366, Starfleet was ready to offer Riker command of the *U.S.S. Melbourne NCC-62043*, but this ship was destroyed at the Battle of Wolf 359. We can assume that since so many ships were destroyed in this battle, Starfleet was left with several captains who didn't have a command. Riker hasn't been offered another command since then, and his reputation has suffered since his involvement with an illegal cloaking device was revealed.

Strange skies

HOW CAN ARDANA have a red sky? If it has a Class-M atmosphere, like Earth, wouldn't it have a blue sky?

Chuck
via e-mail

The term Class-M obviously encompasses a wide range of planets that are similar to, but certainly not identical to, Earth. We've seen Class-M planets with many different-colored skies. This isn't that surprising when you think about it, since in the evenings Earth often has a red or purple sky.

Missing weapons

IN *STAR TREK VI: THE UNDISCOVERED COUNTRY* Scotty complained about having to visually inspect the *U.S.S. Enterprise NCC-1701-A*'s torpedoes, saying that it would take hours to be sure all were present and prove there was a forgery in the torpedo logs. How could it take that long, since the ship was only carrying about, say, 120 photon torpedoes?

James Eaneman
via e-mail

Scotty could have been complaining for a number of reasons, but we can't really be sure. First, many of the torpedoes could have been stored in a location that was difficult to access. This seems likely since they were extremely dangerous, but we do know that some of the torpedoes were easily accessible, since Spock and McCoy modified one to track Chang's *Bird-of-Prey*.

Alternatively, Scotty could have been referring to how difficult it was to check that the torpedoes were actually in the right condition. For example, the conspirators could have fired active torpedoes and replaced them with empty torpedo casings. This could have only been detected by opening each torpedo and checking its contents. This would presumably be a long and difficult operation.

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sue 1

fings: R TREK: URRECTION s, The g, The Son'a

rviews: ick wart, Rick nan, Ira en Behr, nnon Braga

tures: ating Seven of Nine, The Crew Never Was, Designing orders, Herman Zimmerman's duction Diary (Part 1), An Inside k at 'Dark Frontier'

STM001

Issue 2

Briefings: *Deep Space Nine*, Starfleet and the Federation, The Klingons, *U.S.S. Prometheus*

Interviews: Kate Mulgrew, D.C. Fontana, Jason Alexander

Features: *STAR TREK: INSURRECTION* Concept Art (Part 1), Herman Zimmerman's Production Diary (Part 2), Designing the Cardassian Freighter, *STAR TREK* Memories: Tim Russ

STM002

Issue 3

Briefings: *U.S.S. Enterprise NCC-1701*, Weapons, Transporters

Interviews: Leonard Nimoy, Peter Lauritson, Armin Shimerman

Features: *STAR TREK: INSURRECTION* Concept Art (Part 2), Designing the *Akira* Class, Dan Curry and the VFX team, *STAR TREK* Memories: Guy Vardaman, Making PADDs, Alien Voices, Michael Westmore

STM003

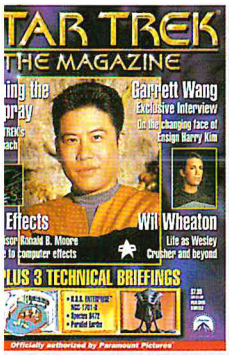
Issue 4

Briefings: *U.S.S. Voyager NCC-74656*, Communications, Starfleet Uniforms: 2266, Romulans: 2200's

Interviews: Nicole deBoer, John de Lancie, Joe Longo

Features: Creating *STAR TREK: DEEP SPACE NINE* (Part 1), *STAR TREK: INSURRECTION* Concept Art (Part 3), Designing the *U.S.S. Defiant NX-74205*, *STAR TREK* Encyclopedias

STM004



Issue 5

Briefings: *U.S.S. Enterprise NCC-1701-D*, Species 8472, Parallel Earths

Interviews: Garrett Wang, Brannon Braga, Wil Wheaton

Features: Designing the Hypospray, Creating *STAR TREK: DEEP SPACE NINE* (Part 2), Ronald B. Moore on *STAR TREK*'s Visual Effects, Makeup Artist Karen Westerfield, *STAR TREK* Secrets: 23rd-century-style sideburns

STM005

Issue 6

Briefings: *U.S.S. Defiant NX-74205*, The Dominion, The Hirogen, Captain Kirk

Interviews: Brent Spiner, Denise Crosby on the Making of 'Trekkies'

Features: DeForest Kelley: A Tribute, Creating *STAR TREK: DEEP SPACE NINE* (Part 3), Foundation Imaging, Andre Bormanis on Warp Technology, Jeri Taylor's 'Mosaics' and 'Pathways,' From the Wormhole with Robert H. Justman

STM006

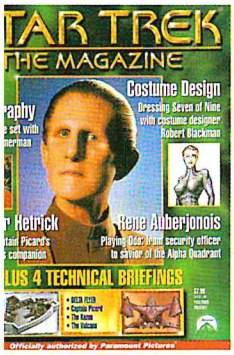
Issue 7

Briefings: *U.S.S. Enterprise* History, The Cardassians, Holotechnology

Interviews: Nichelle Nichols, Max Grodénchik, Ronald D. Moore

Features: Andre Bormanis on Weapons and Tactical Systems, Scenic Art Department, '*STAR TREK:* New Worlds,' Non-Fiction *STAR TREK* Books, Designing the Breen Attack Ship

STM007



Issue 8

Briefings: *Delta Flyer*, Captain Picard, The Vulcans, The Kazon

Interviews: Rene Auberjonois, Jennifer Hetrick, Fred Freiberger

Features: Designing Stellar Cartography, Andre Bormanis on the Borg, '*STAR TREK:* Klingon Academy,' *STAR TREK* Costumes: Seven of Nine, Romance Aboard the *U.S.S. Enterprise NCC-1701*

STM008

Issue 9

Briefings: Starbases, The Ferengi, Starship Operations

Interviews: Robert Duncan McNeill, James Darren, Ricardo Delgado

Features: The Real *Starship Enterprise*, '*STAR TREK: DEEP SPACE NINE* – The Fallen,' Liquid Nitrogen: *STAR TREK*'s Visual Effects Secret, *STAR TREK* Stories: Creating the Alamo Model, From the Wormhole with Robert H. Justman

STM009

Issue 10

Briefings: Computer Systems, The Krenim, *U.S.S. Enterprise NCC-1701-D* (Part 2), Seven of Nine

Interviews: Marina Sirtis, J.G. Hertzler

Features: Matt Jefferies – Designing the *U.S.S. Enterprise NCC-1701*, Writer Robert J. Doherty, Visual Effects House Digital Muse, Activision's Computer Games, '*STAR TREK:* New Worlds, New Civilizations,' *STAR TREK* Stories: Quark's ship on 1940's Earth

STM010

Issue 11 -

Briefings: *Nebula*-class ships, Borg vessels, the *Phoenix*, the Bajorans

Interviews: James Doohan, Martha Hackett, Herb Wright

Features: Matt jefferies – Inside the *U.S.S. Enterprise NCC-1701*, Designing the Bajoran Solar-Sailing Ship, Scenic Artist Anthony Fredrickson, Andre Bormanis on *STAR TREK* medical technology

STM011

Issue 12

Briefings: *U.S.S. Enterprise NCC-1701-A*, The Klingons, Stellar Phenomena

Interviews: Andrew Robinson, Robin Curtis, Brannon Braga

Features: Designing Borg Costumes for *STAR TREK: FIRST CONTACT*, Matt Jefferies – Shuttles and the Shuttlebay, Designing the Bat'leth, 'The Klingon Hamlet'

STM012

Issue 13

Briefings: *U.S.S. Voyager NCC-74656*, The Malon, Kirk's Crew

Interviews: Jonathan Frakes, William Campbell

Features: Designing Civilian Costumes for *STAR TREK: FIRST CONTACT*, A History of Klingon, *U.S.S. Voyager* Shuttlecraft, Creating the Dominion, Stephen Poe's Books, Illustrator Jim Martin, The *STAR TREK* Role Playing Game

STM013

STM014

Issue 14

Briefings: *U.S.S. Enterprise NCC-1701-C,* Starfleet Uniforms 2350's-2365, The Romulans, Propulsion Systems

Interviews: Robert Beltran, Chase Masterson

Features: Designing the Bridge of the *U.S.S. Enterprise NCC-1701-D,* Andrew J. Robinson's 'A Stitch in Time,' Designing the *U.S.S. Equinox NCC-72381,* Andrew Probert: *STAR TREK* Illustrator

STM015

Issue 15

Briefings: *Deep Space Nine,* Lore's Borg, 24th-Century Medical Equipment

Interviews: Majel Barrett Roddenberry, Rick Berman, William Sadler, Jon Povill

Features: Designing the Bridge of the *U.S.S. Enterprise NCC-1701-D* (Part 2), Ron Surma: Casting, Motion Control (Part 2), John Colicos: A Tribute, Elite Force Computer Game

STM016

Issue 16

Briefings: Earth Hist
The Jem'Hadar Attack
Gamma Quadrant Rac

Interviews: Denise C
Nicole deBoer, Aron
Eisenberg, John Mere
Lucas, NASA's Janice

Features: *STAR TREK*
Animated Series (Part
Designing the *U.S.S.*
Enterprise NCC-1701-
(Part 3), A Close Look
the *U.S.S. Voyager NC*
74656, From the Wor
with Robert H. Justma

STM017

Issue 17

Briefings: *U.S.S. Enterprise NCC-1701,* William Riker, Cardassian Ships, Spaceborne Life Forms

Interviews: Jeffrey Combs, Patti Yasutake, Wendy Neuss

Features: Creating the Ferengi with Herb Wright, John Eaves on Arming *DS9,* '*STAR TREK: DEEP SPACE NINE* Companion,' *STAR TREK* Sets, *STAR TREK: THE ANIMATED SERIES* (Part 2), From the Wormhole with Robert H. Justman

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Features: *STAR TREK: VOYAGER:* Season Six Visual Effects (Part 1), Designing the *Delta Flyer,* An Inside Look at 'Unimatrix Zero,' Designing the *Borg Tactical Cube, STAR TREK:* New Frontier, Creating the Weaponry for Captain Proton

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STM021

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STM022

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Features: Designing
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Doug Drexler on his w
as a *STAR TREK* scen
artist, Compositing, C
gets some new threa
Gold Key Comics: *STA*
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Issue 23

Briefings: *U.S.S. Dauntless NX-01A,* Federation Starships, The Borg

Interviews: Rick Berman, Alice Krige, Manu Intiraymi

Features: Creating the Borg, Borg Costumes, Assembling the Borg Queen, Designing Borg Ships, Borg Makeup, The Borg Evolve, Borg Species Designations, Becoming Borg (Assimilation FX)

STM024

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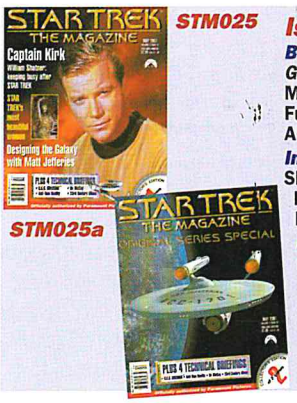
Interviews: Marc Alaimo, Susan Gibney, Martha Hackett, James Kahn

Features: Tim Earls: Set Designer, Designing Graphics: A Klingon control panel, Eden FX, Creating the Bajorans, Costumes for the Kai, Activision 2001, On the Frontier, Captain Kirk and Computers



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McCoy, Q's Anti-time
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Commander Riker

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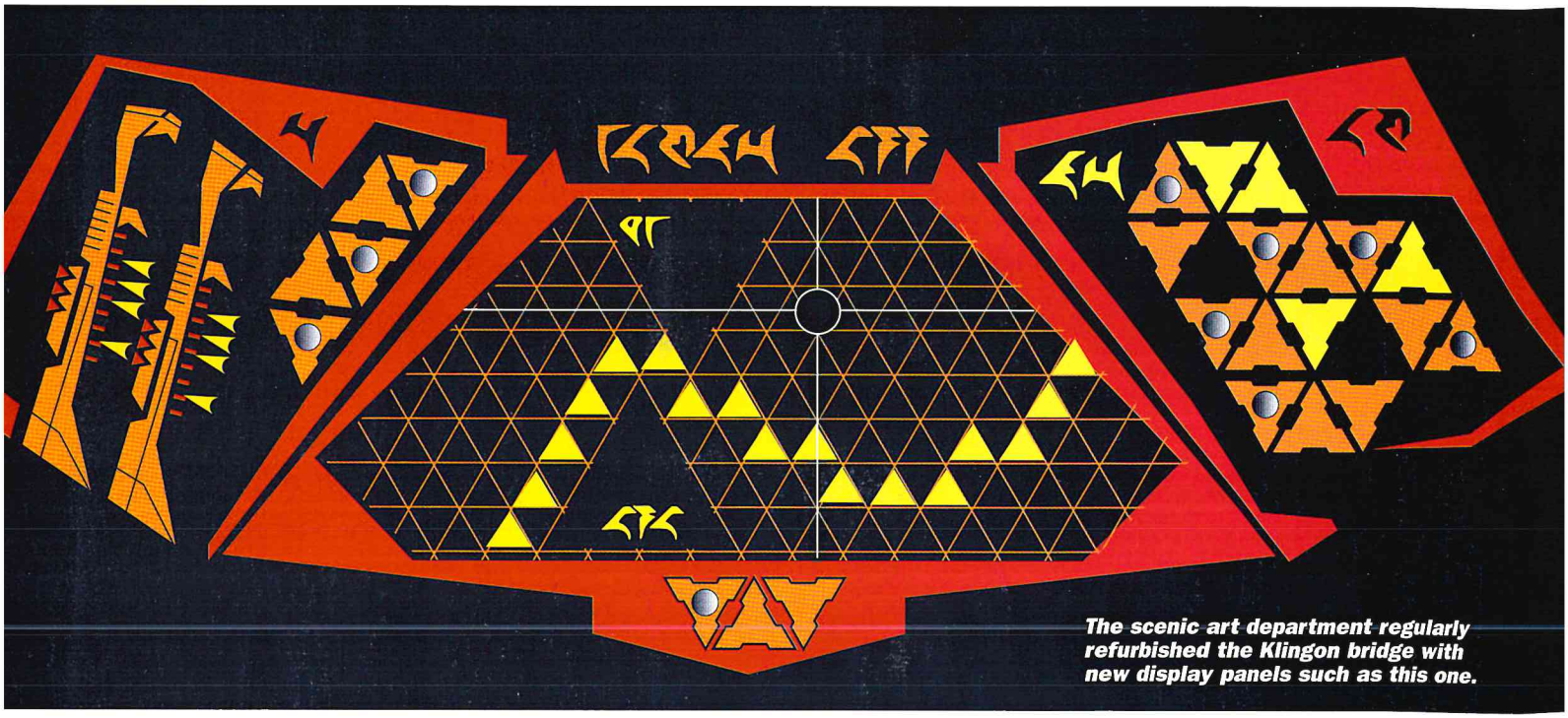
Redecorating a *Klingon Bird-of-Prey*



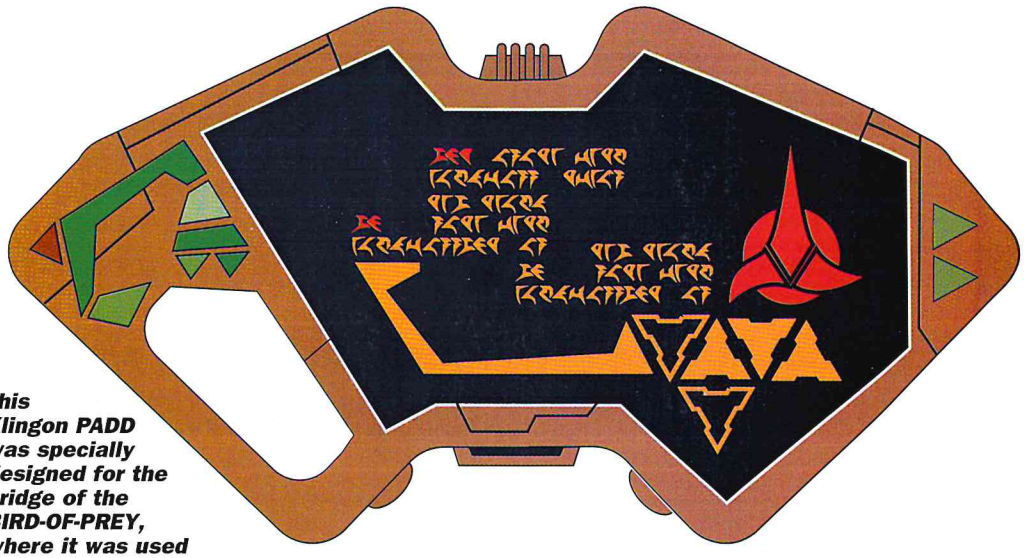
The scenic art department regularly refurbished the Klingon bridge with new display panels such as this one.

Making changes

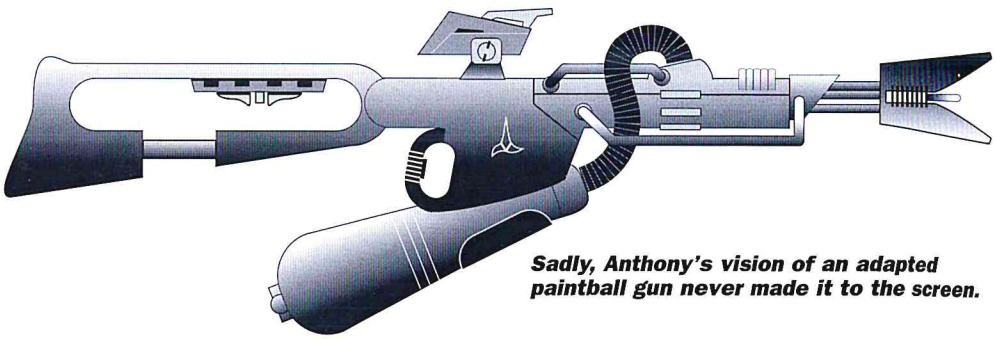
As scenic artist Anthony Fredrickson remembers, a large part of his job involved redressing old sets to make them look new and interesting.

Over the years *STAR TREK*'s most abused set must have been the Klingon bridge. Originally designed for *STAR TREK: THE MOTION PICTURE,* it was never considered a permanent fixture on any stage, but was rebuilt over and over again for 20 years, finally becoming part of the inventory of *STAR TREK: DEEP SPACE NINE.* Luckily, the rustbucket decor and spooky lighting nicely masked the many cracks and repairs that were everywhere.

I always welcomed the opportunity to work on this historic set. In addition to upgrading the backlit graphic control panels and signage on the set, I designed a Klingon-style PADD, Martok's desktop viewer, button clusters for the security doors, and several interiors for ship systems under repair. My one regret is that Joe Longo, our propmaster, couldn't afford to build the heavy disruptor I designed around a paintball gun. Here's the drawing. Sob: it would have been so cool.



This Klingon PADD was specially designed for the bridge of the BIRD-OF-PREY, where it was used as set dressing.



Sadly, Anthony's vision of an adapted paintball gun never made it to the screen.

COMING SOON

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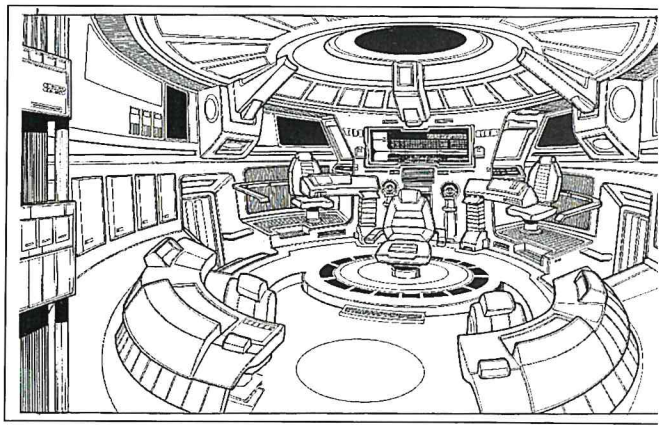
Looking Back

The cast and creators look back on seven years of STAR TREK: VOYAGER.

STAR TREK: VOYAGER's Greatest Ever VFX

Over the last seven years, STAR TREK: VOYAGER has pushed the boundaries of VFX to the limits. We survey their finest moments.



In The Beginning: Creating STAR TREK: VOYAGER

Writers Jeri Taylor and Michael Piller and production designer Richard James discuss VOYAGER's early days, from first concepts to finished article.

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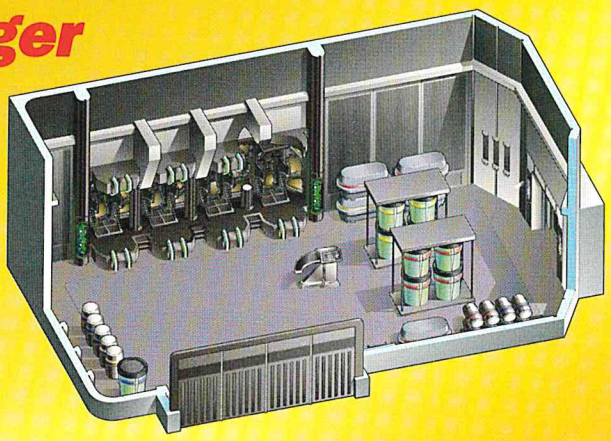
U.S.S. Voyager NCC-74656

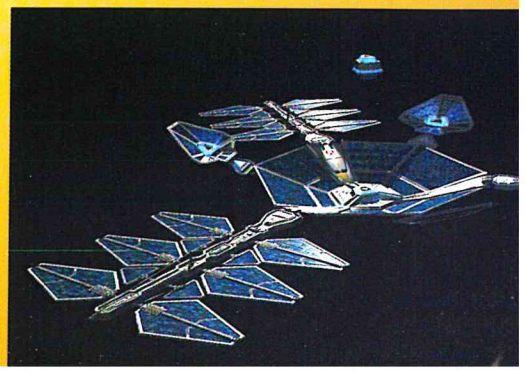
- ★ *Seven's Cargo Bay*
- ★ *Engineer's Office*
- ★ *Transporter Room*
- ★ *Shuttlebay*



The Pathfinder Project

- ★ *The Pathfinder Headquarters*
- ★ *The Midas Array*
- ★ *Reg Barclay*

Worlds of the Delta Quadrant



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